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Monthly



Making Waves

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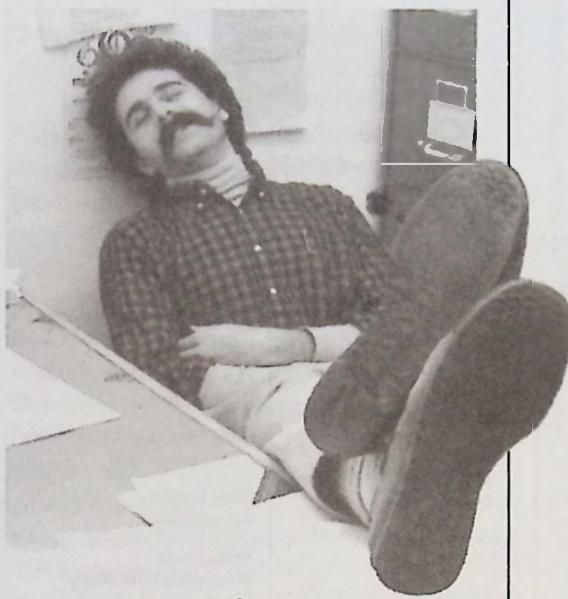
To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (503) 552-6301.



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Violinist Sherry Kloss and pianist Mark Westcott conduct an educational series this month. See Artscene.



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Ten years ago Program Director John Baxter ponders what KSOR would sound like in 1994.

ON THE COVER

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Jefferson Public Radio staff and volunteers.

PHOTO: Christopher Briscoe.

The Jefferson Monthly is published 12 times a year by the Jefferson Public Radio Listeners Guild as a service to its members. Display advertising space can be purchased in the publication by calling (503) 552-6301 or (916) 243-8000 in Shasta County.

Jefferson Monthly Credits:

Editor: Paul Westhelle

Production: Impact Publications

Artscene Editor: Miki Smirl

Poetry Editors: Vince & Patty Wixon

Printing: Apple Press

JEFFERSON

Monthly

MAY 1994

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Making Waves

On May 21, 1969 Jefferson Public Radio's flagship station, KSOR, signed on the air broadcasting to parts of Ashland. Twenty-five years later a regional network exists providing service to over 50,000 weekly listeners. Meet some of the people who made it all possible.

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Jefferson Public Radio welcomes your comments:

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TUNED IN

Ronald Kramer

Twenty-five Candles

Twenty five years ago this month our original small two-room basement "suite" in Southern Oregon College's Central Hall must have been filled with excitement and eager anticipation. The equipment for a new radio station was being installed and expectations for the station's approaching sign on must have been high.

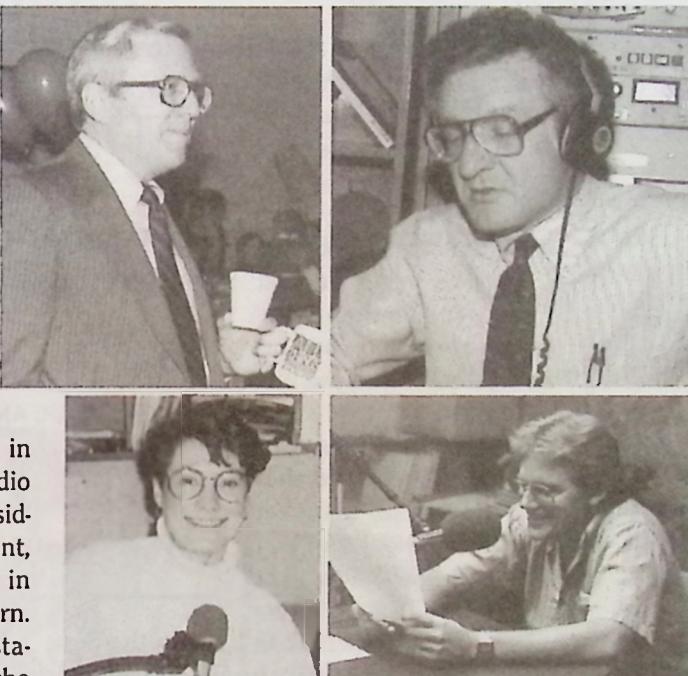
The station, to be called KSOR (for "Southern Oregon Radio"), was conceived by the College's publicity person, Dave Allen. Allen, who came to the College to produce several television programs devoted to College activities for broadcast on local television stations, had worked for a number of local broadcasters. Allen thought it made sense for the College to offer career instruction in broadcasting and believed that a small radio station was necessary to do so. After considerable deliberation, the College's president, Elmo Stevenson, approved the venture in 1969 and the idea to create KSOR was born.

KSOR was designed as a ten-watt station—a broadcaster's noncommercial niche which allowed the fledgling station to be exempted from most of the expensive technology, supervisory responsibilities and operating obligations of a full-power radio station. The trade-off was the fact that the station's power was puny. With its tiny ten-watt signal KSOR would be able to be received in many parts, but not all, of Ashland. In other parts of Jackson county would-be listeners had to erect huge antennas to pick up the signal and only those with a dedicated interest in picking up the station made such an effort. Car reception was impossible. People joked that KSOR had less power than your average light bulb.

But in May, 1969, no one was thinking about those shortcomings. The transmitter and control room equipment had arrived and the tower was being erected on the roof of Central Hall. The installation work was being done by Bill Kirk, chief engineer of KOBI-TV. Despite its tiny equipment plant

and precarious funding, everyone had high hopes for the station.

James K. Sours arrived as the College's new president, in August, 1969, and saw the



TOP LEFT-RIGHT: Current SOSC President Joe Cox celebrates KSMF inauguration, 1987; volunteer & jack-of-all-trades Ted Lawson; BOTTOM LEFT-RIGHT: reporter & Siskiyou Music Hall host Louise Rogers; and former staff member Tom Olbrich

station as an important potential link with the community. Student government helped to finance the modest operation, anticipating that KSOR might provide an outlet for student expression in the area of music and politics. For broadcasters like Allen and students who shared his enthusiasm, the scent of broadcasting—being on the air—was tantalizing.

KSOR's programming evolved during those first five years but was modest. By 1973 rock music was offered six hours daily, classical (under the name *Siskiyou Symphonius*) three hours daily, and middle of the road music for another three. The station broadcast play-by-play coverage of College sporting events but the remote

equipment was so bad that the hum was louder than the announcers. KSOR broadcast only during the school year, signing off during Christmas vacation, Spring break and for the entire summer. The only exception to such vacation hiatus was broadcasts of the Metropolitan Opera on Saturday mornings in December. During Christmas vacation KSOR signed on expressly to begin the opera at 11 AM and signed off again when the opera finished several hours later. The station's modest power limited the impact of this programming.

In 1973 Allen died at an early age and the station's future was called into question. As

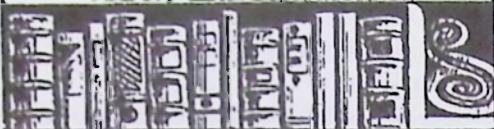
Sours recalled on the occasion of KSOR's twentieth birthday, "I requested the Speech Communications Department to replace Dave Allen for one year with a person who would evaluate our current status and then recommend either that the College move ahead to larger and better things in broadcasting or that it get out of the business altogether. The Department invited Ron Kramer to join our staff for these purposes. The rest is history: Kramer is still here, equipment, capacity and programming have developed in significant ways; and the result has brought to the College, through a network of organized listeners, one of the strongest and most viable public support groups, using private resources, known to the College."

I have had the great personal and professional good fortune to be part of KSOR for the last twenty years. Looking back upon my tenure here, I am able to chronicle a most remarkable record of an extraordinarily dedicated, talented army of individuals committed to building the very best possible public radio service for southern Oregon and northern California. It is the nature of broadcasting that much of what is built is fleeting. It isn't, after all, like a builder completing a building which everyone walks by each day. For the most part there are no cornerstones in the edifices these folks crafted which memorialize their contributions. Rather, working long hours, they produced programs which literally disappeared into thin air. But the ideas they acted upon, the information they gathered and transmitted, the music they shared, and the vision of public radio they helped define

CONTINUED ON PAGE 27



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SPEAKING OF WORDS

Wen Smith

Mail Bonding

My neighbor Doug and I often meet at the mailboxes, complain about junkmail, read the postcards, and discuss life. It usually takes only a few moments, and we feel like comrades in the war against the world.

Yesterday Doug and I were both guaranteed millionaires for the fortieth time this year, and our consistent good fortune gave us both a laugh. Then Doug read a short letter from his sister in Detroit.

"She's livid," he said. "She went to the market for twenty minutes and her new TV set was ripped off."

I gathered that someone had watched his sister leave the house and then had entered an unlocked door and stolen the TV.

"I know how she feels," Doug said. "My car was ripped off once while I was in the post office. Guess I shouldn't have left the key in it. You ever have anything robbed?"

I had to admit I'd been lucky. My only experience with theft occurred when I was pitching a baseball game and some guy stole third base. It was my own fault. I'd forgotten he was on second.

"That's like leaving the key in the car," Doug said. "But a stolen base isn't really a rip-off."

"Well," I said, "I stole a kiss once. I don't think the victim felt ripped off."

"Maybe she'll turn up someday and sue you for harassment."

"Maybe," I said. "She's been my wife for a long time but hasn't got around to that yet."

"My sister's TV set is another matter," Doug said. "It was really ripped off."

"I know how she must feel," I said.

But Doug's term, *ripped off*, picturesque as it was, didn't seem to fit his sister's situation. I told him I could understand somebody ripping off a shirt or

ripping a page out of a public phonebook, but how can a TV set or a car be *ripped off*?

"It's just another way of saying *robbed*," Doug said.

"Not really," I said. "A car or a TV set can't be *robbed*. Only a person can be *robbed*."

Doug looked puzzled. "You mean my sister's house wasn't *robbed*? Then I guess *she* was *robbed*."

"That's not quite right either," I said, remembering the technical usage from the days when I covered the police beat for a newspaper. "Robbery always implies the threat or use of force. You can't threaten a house, and your sister wasn't threatened."

"Wasn't even there," Doug said.

"So she wasn't *robbed*," I said.

"She'll be happy to hear that," he said.

"In proper language," I said, "her house was *burglarized*, her TV was *stolen*. And that goes for your car too. It was *stolen*."

"That felt more like a *rip-off*," he said.

Doug had a good point. *Burglarized* and *stolen*, those proper terms, don't suggest a victim's helpless rage. But the colorful *ripped off* leaves no mistake. Sometimes the proper words don't do the job.

"How did you feel when that guy stole third base?" Doug asked.

"Humiliated," I said.

"Did you win the game?" he said.

"Nah," I said. "We wuz *robbed*."

Wen Smith's *Speaking of Words* is heard on the *Jefferson Daily* on Mondays and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitoradio* and writes regularly for *The Saturday Evening Post*.

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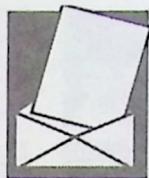
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FROM AMERICAN PUBLIC RADIO



LETTERS

from our Readers

It might seem strange with our current address that we continue to subscribe to Jefferson Public Radio, but I assure you that it's a very conscious decision. We continue to listen to public radio almost as much as we did in Klamath Falls and have visited the fancy Oregon Public Broadcasting headquarters here in Portland.

In doing so, we've found that though OPB is able to purchase more nationally syndicated programming, we were much happier with Jefferson Public Radio. To be more specific: the variety of programming engendered in much of your listening area by having at least two separate services is marvelous; the *Jefferson Monthly* is a well conceived and informative vehicle; and JPR's local programs do not suffer at all in comparison with OPB, especially since so many more hours of programming originate locally on JPR.

Perhaps it's a bit dishonest to receive the service here and support you there. But it's our feeling that Jefferson Public Radio accomplishes much more with less funds and less population base than we would believe possible.

Keep up the good work!

- Arthur and Kelly Freeland, Portland

I'm renewing my membership with a bit of reluctance, based largely on the comments I made in my letter of 6 February 94. Your programming decisions, based on your claim to be a "Classics and News" station, seem to me to be deteriorating. My favorite programs run from 7pm 'til I run out of steam. Other programs have too many intrusions of a non-classical nature, including the news programs, especially the *Jefferson Daily*.

- R.W.P., Wolf Creek

You are all doing a great job. Our only criticism is that you play too much completely unknown music, which is frequently quite hurtful to the ears (screechy, etc.)! Please, more Haydn, Mozart, Beethoven, Schubert, Brahms, Schumann (Robert) and the Viennese operettas and waltzes! Love you anyway!

- H.C., Hornbrook

Good friends, good fun! Thanks for being so nice to our Italian visitors. Their exchange will be even more memorable because of your cheerful and enthusiastic support of our program.

I've heard many positive reviews of your broadcast. The Sister City link between Medford and Alba has always been special. By keeping our community informed of our activities, we can offer our residents an exciting way to expand their cultural, civic, and economic horizons. Being able to count on friends like you makes working on the committee a pleasure.

Grazie mille!

- Liz Smith, Medford

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JEFFERSON OUTLOOK

Russell Sadler

Moving Forward Requires Looking Back

The good news is that businesses in Oregon will create an above average number of new jobs this year. The bad news is that Oregonians average per capita income, already below the national average, will decline further. More Oregonians will be working but earning less money.

The problem is still too many people. Oregon business, according to the state's economists, are expected to produce 39,000 jobs this year. This is a healthy if modest 3 percent increase that ranks above the national average for job growth. But 63,000 newcomers will also arrive on Oregon's doorstep. This large pool of labor looking for work drives down wages in all fields from yuppie consultants and policy analysts to farmhands.

Add to this surplus labor market some of the increasingly common abuses businesses use to avoid paying benefits including excessive use of temporary and part-time workers and you suddenly realize one person is holding down two and sometimes three of these new jobs just to make ends meet. That explains why Oregon's average per capita income is 10 percent below the national average at \$19,188.

This is a dramatic decline from 1979 when Oregonians average per capita income was 10 percent above the national average. Originally the recession of the 1980's drove down Oregon wages. In the mid-1980's Oregonians' per capita income was nearly \$1,300 below the national average. Recovery has been slow. Oregon's per capita wages remain below the national average, but not from lack of economic growth.

There is a natural tension between the amount of the profits that go to stockhold-

ers and corporate bureaucrats and how much goes to the people who do the real work. In recent years that delicate balance has been tipped in favor of an increasingly ostentatious managerial class unwilling to give up their standard of living and aging stockholders who want a retirement standard of living similar to that which they had when they held productive jobs. This is not the class warfare Marx wrote about. This is the generational warfare Phillip Longman wrote about in his seminal book *Born To Pay*. We are obsessed with protecting the comfort of the "explaining class" at the expense of the generation that must do the productive work to support them.

This year is the 50th anniversary of the GI Bill, a piece of legislation that granted the veterans of World War II a free college education. The government also offered the same veterans no money down, below market rate mortgages to buy homes. Today economists grudgingly admit these substantial federal subsidies were the underpinnings of American's post-World War II prosperity and that continued federal subsidies financed America's move to the suburbs where so many private businesses, from builders to furniture stores, real estate sales to developers made their millions.

Contrast this generous post-World War II policy with the present penurious policies of reducing the number of students in higher education, raising tuition to the point where students must borrow for their education and begin their lives thousands of dollars in debt and removing housing mortgages from their priority place in the money markets. For readers interested in

digging deeper than radio talk shows for their history, Columbia University history professor Kenneth T. Jackson chronicles the suburbanization of the United States in his pioneering book, *The Crabgrass Frontier*.

Many of the loudest voices complaining of big government today are descendants of the principle beneficiaries of big government 50 years ago. Many of the loudest voices opposed to reform of the health insurance system are beneficiaries of Medicare paid for in large part by today's working poor who cannot afford to live as well as many of the retirees they support with substantial payroll deductions for Social Security and Medicare surcharges.

As Oregonians approach a primary election and continue their debate over the size and scope of government, they are being sold a bill of goods by ideological charlatans who argue money spent by the government is bad and only money spent by private enterprise is good. These self-absorbed political panderers argue money spent on schools, colleges and public investment is simply wasted. Historically, just the opposite is true, particularly in the western United States. The American West was an economic backwater until World War II when Uncle Sam invested millions in the region in a war effort that industrialized the West. University of New Mexico historian Gerald D. Nash chronicles the regional impact of the Second World War in his book, *The American West Transformed* and the reshaping of the region's economy in his magisterial book, *World War II and the West*.

These books are excellent antidotes to much of the historically ignorant ideological claptrap being peddled as free market wisdom these days. There is a cruel but common lesson of western history worth remembering as Oregonians question political candidates in the next several months. Postponements and evasions eventually catch up with people. A successful evasion often turns out only to be a created obligation contracted to the future. That just may turn out to be Ballot Measure Five's epitaph. **IM**



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Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

Making Waves

Jefferson Public Radio celebrates 25 years of inspiration, dedication, and plain old good times.

Any organization that survives for twenty-five years is bound to have an accumulation of humorous anecdotes, battle scars, sad thoughts, and warm memories trailing after it. A pseudo-philosopher once said that "History is made by men who like to play with toys." Another observed that "History is a series of apparent accidents observed as a combination of events." I think both are true.

Over the years, of course, there have been so many significant milestones as KSOR grew from the sleepy ten-watt station on the roof of Central Hall to one of the most adventurous and energetic public radio systems in the country. It's been a process of innovation all along the way, as we pioneered methods to bring public radio to small communities over great distances, ways to achieve the most efficient use of our facilities and resources, and ways to provide programming which would be meaningful and relevant to our region.

As they say, "the best laid plans..." Sometimes, despite the planning, the best of intentions, and despite years of experience, things don't go quite as you planned. Here are some of the "apparent accidents" of our history which continue to make us chuckle:

1980 Student Manager David Maltby read a local underwriting announcement for Harry and David and then turned the wrong control knob, bringing up a network feed which immediately followed his announcement with the line: "And the thing about these guys is that they eat people for dinner." Program Di-



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RADIO SYSTEMS
IN THE COUNTRY.

BY
Ron Kramer

rector John Baxter was listening in his car and nearly drove off the road.

1990 I was doing the opera program during a marathon when—suddenly—I heard a voice in the background through my headphones. I couldn't figure out where it was coming from, but as I continued through my pledge break, I realized that the strangely familiar quality of the voice was no accident. My daughter Anne, then six years old, was down in the phone room with the other volunteers. A natural performer, Anne had climbed up to the microphone in the phone room (to entertain the troops, so to speak) and had started belting out her best imitation of Judy Garland and "Somewhere Over the Rainbow." As the realization crept over me that we had been inadvertently subjecting thousands of listeners to

this, my parental pride gave way to utter hysterical laughter, and they had to scrape me up off the floor of the control room.

1976 When we installed KSOR's first big tower the crane which was taken up to the mountain top to raise the tower failed. The contractor sent a second crane up to rescue the first crane and the second one also broke down. Then they tried to send another crane up but there were so many stranded cranes on the road that access was a problem. By now I was tearing my hair out over this process. When the third crane finally got into place the boom of the crane snapped free and we had sections of tower wildly swinging about sixty feet in the air threatening to make us all martyrs in the name of public radio.



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1993 Our former Director of Engineering, John Holt, knew he was having a bad day when he arrived at the site of our Klamath Falls translator to do some repairs and found that the actual translator electronics were buried several feet under ground. This was a practice that had been instituted by a previous engineer who wanted to protect the equipment from the elements. It wouldn't have been so bad for John except that, not expecting to be digging-up several feet of dirt, he was wearing dress slacks. Not to mention the fact that he didn't have a shovel. He went out and bought one, and spent the rest of the afternoon digging. The next day we had a cake waiting for him with a picture of a shovel and the KSOR translator drawn in the icing.

1984 Once the Roseburg KSOR translator mysteriously shut down. On investigation it was discovered that the famed goats on Mt. Nebo, now departed, had gnawed their way through our cables. Obviously not public radio fans.



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Of course, all of the facilities and transmission gear mean nothing without quality programming, committed staff and volunteers, and many folks behind the scenes whose contributions, although not loudly heralded, were nonetheless invaluable. I think of Jack Brookins, a former President of Southwestern Oregon Community College, who secured the construction of the Coos Bay translators with a personal loan, and rallied local support to finish the fundraising. There was Alan Mitchell from Port Orford, who single-handedly instigated the construction of our coastal translator network. There was the SOSC official who defied the position of his superior and sent in the paperwork for federal funds to assist in the translator network construction. In Washington, Mary Dinota fought tirelessly to rewrite the membership guidelines of the Corporation for Public Broadcasting and National Public Radio, so that little KSOR could gain admittance into these previously "closed" organizations. Late in the 1970's, Catherine Watkins began to bring us albums from her extensive record collection on a regular basis. We later learned that she had terminal cancer, and that as she was working to get her affairs in order, she wanted to be sure that all of us could share in one of her most cherished posses-

sions. We could never say enough about Vera and Earl Lawson, who, with their son Ted, a President of the Listeners Guild, stood as leaders for this organization for so many years. Whether it was the special fundraisers they held, their extensive record donations, or their special gifts during hard times, their love was manifest in so many ways. And finally, there is Robin Lawson, who probably has a longer volunteer association with this radio station than anyone (and no relation to Earl, Vera & Ted). Robin is known to so many listeners from his musical performances, both on air and at the annual Wine Tastings, and as a jazz host on KSOR for many years.

It's never been easy for us, but we knew it never would be. Jefferson Public Radio stands now as an historic monument; it is a monument to the commitment of so many people to persevere in the face of daunting challenges, people whose commitment to a

region and an ideal has been unyielding. It also stands with new challenges in store, as the very nature of communications evolves at lightning speed, and the nature of our region is challenged by the forces of societal change. We can all look back proudly over the last twenty-five years, emboldened by all that has been accomplished so far. **IM**

Captions for pages 8-11 1 L to R: Ron Kramer, Peggy Rubin, & Tom Sheldon during Oregon Shakespeare Festival national broadcast, 1978. 2 Former staff member & *Ante Meridian* host Howard LaMere. 3 First membership secretary Jean Francis. 4 Current Monday Night Jazz host, commentator & columnist Tim Harper shows his front-side, 1993. 5 Former student & current volunteer Traci Ann Batchelder, 1983. 6 Jazz aficionado Robin Lawson.

continued on page 11

1969 KSOR Signs-on at 5pm, Wednesday, May 21st, 1969, under supervision of SOSC Faculty Member Dave Allen

1973 KSOR's future in question when Allen dies suddenly

1974 Ron Kramer hired as a consultant by SOSC to determine long-term viability of station (September)

1974 KSOR Comics published—first program guide (1 page) (Fall)

1975 KSOR Listeners Guild formed

1976 First broadcast of Ashland City Band

1976 On-air time increases as sign-on moves to 10am from Noon

1977 KSOR moves to Mt. Baldy, upgraded from 10 to 2000 Watts, in stereo (February)

1977 First *Guide to the Arts* (March)

1977 First live coverage of Oregon Shakespeare Festival (June)

1977 First on-air fundraiser nets \$7,200

1977 First KSOR translator installed in Grants Pass

1977 First broadcast of Rogue Valley Symphony

1978 Translators added in Cave Junction, Klamath Falls, Yreka and Grants Pass, including first public radio solar powered translator (one of seven)

1978 On-air time increases as sign-on moves to 8am

1978 First coverage of Britt Festival

1979 Application for 18 translators, including Coast System, Douglas County, Siskiyou County, Klamath County (construction continues for 2½ years)

1979 KSOR granted membership in National Public Radio (May)

1979 KSOR granted membership in Corporation for Public Broadcasting

1979 John Baxter becomes Program Director

1979 First Oregon broadcast via NPR satellite system (from OSF Elizabethan Theater)

1980 First production control room installed (Studio C)

1980 *Music in Peter Britt's Woodlands* airs

1981 Sign-on moves to 6am with beginning of NPR's *Morning Edition*

1981 KSOR loses lease on Mt. Baldy, plans move to King Mt.

1981 Powers translator completed, largest ever built

1981 *Guide to the Arts* redesigned to include more community interest stories

1981 First Wine Tasting

1982 *Chatterbox* wins award from CPB for outstanding children's programming

1982 CPB Award for coverage of OSF

1982 Garrison Keillor brings *Prairie Home Companion* to Ashland

1982 First coverage of Oregon Coast Music Festival



14



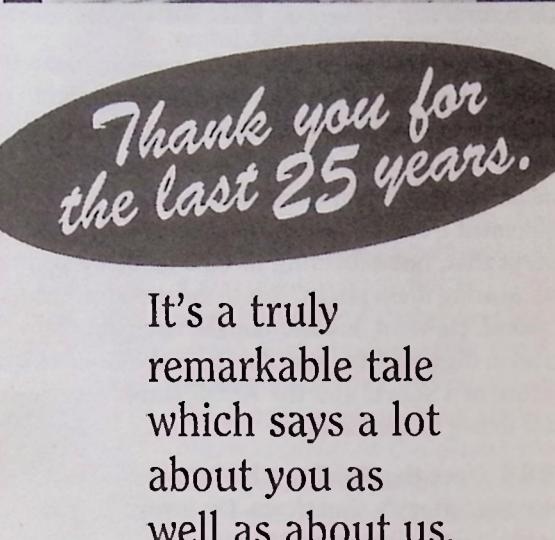
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Thank you for
the last 25 years.

It's a truly
remarkable tale
which says a lot
about you as
well as about us.



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7 Former Listeners Guild Board Members Elizabeth Udall & Bill Thorndike, Jr. 8 Engineers Tom Cauthers & Todd Cory helicopter in to make a repair on KSOR Grey Butte translator, 1994. 9 Christina Hutchinson & former SOSC Dean Gary Prickett. 10 Herman Edel takes *On With The Show* on the road, 1994. 11 Special friend & Listeners Guild Board Member Vera Lawson. 12 80 ft. pole being set on Mt. Bradley for KNSQ/Mt. Shasta, 1993. 13 David Maltby & Lee Mulling during Oregon Shakespeare Festival national broadcast. 14 Former SWOCC President & Listeners Guild Board Member Jack Brookins. 15 The Chatterbox gang. 16 Ron Kramer celebrates KSOR 20th Anniversary with young listener, 1989. 17 Former Producer/Director of *Crystal Set Theatre* Greg Luce. 18 News Director Annie Hoy & reporter Joe Follansbee celebrate Associated Press news awards, 1989. 19 L to R: Ron Kramer, Gina Ing, Lorn Razzano, Lia Meyer at Wine Tasting. 20 The real Pat Daly. 21 Anna Beauchamp & Anne Decker have serious discussion with John Baxter & Annie Hoy during Wine Tasting. 22 David Maltby hosts Ashland City Band broadcast, 1981. 23 L to R: Lawson Inada, Barry Kraft, Shirley Patton, & Hilary Tate produce *Chataqua*. 24 Former Listeners Guild Board Members Roy Kimball & Bill Thorndike, Jr. 25 Former Board Members Don McGahey & Earl Lawson. 26 The Retro Lars Svensgaard. 27 Ron Kramer & John Baxter during fund drive. 28 Ron Kramer & former staff member Bill Munger, 1977. 29 Listeners Guild Board Members Alan Johns & Bill Thorndike, Jr. 30 Volunteers *extraordinaire* Joyce Oakes & Bob Davy, 1991. 31 Dennis Sherwood hosts Ashland City Band broadcast, 1981. 32 Multi-talented volunteer Jack Byrnes, c. 1991. 33 SOSC student Morgan Holmes, now News Director at Oregon Public Broadcasting. 34 Former Development Director Gina Ing.

1984 KSOR asked by Indian Springs School District to take over operation of Big Bend translator in N. Shasta Co.

1984 Arcata citizens ask KSOR to install translator; funding approved by Federal Government; KSOR decides to let emerging public station KHSU in Arcata use frequency and KSOR translator moved to Brookings

1986 KSOR moves to King Mtn, power increased to 35,000 watts

1986 News Department created with arrival of Annie Hoy

1986 First awards for News Department from Associated Press

1987 KSMF signs on, first split programming

1988 KSBA, Coos Bay, signs-on to improve and protect service in Coos County

1988 KSKF, Klamath Falls, signs-on to improve and protect service in Klamath County

1989 Network of stations becomes Jefferson Public Radio

1989 KSOR celebrates twentieth anniversary—representatives from NPR, CPB, APR, and Metropolitan Opera visit

1989 Science Fiction series *Curve of Wonder* airs after 10 years in development

1989 Renowned jazz pianist and radio host Marian McPartland performs concerts in Ashland and Klamath Falls

1990 *St. Paul Sunday Morning* host Bill McLaughlin hosts special performance of *Coos Bay Sunday Morning* (July)

1990 KSJK, Talent, donated to JPR by Perry Atkinson and signs-on with all news & public affairs programming

1990 KSRS, Roseburg, signs-on to improve and protect service in Douglas County

1990 Federal Government grants \$303,000 for construction of N. Cal Satellite stations

1991 *El Sol Latino*, region's first all-Spanish language radio program

1991 Classical music available through the night with State Farm Music Hall (Spring)

1991 JPR creates multiple program formats—*Classics, Rhythm, News & Information* (October)

1992-93 "The Winter of our Discontent" as several installations are damaged by severe storms; listeners rally with \$60,000 in support (Winter)

1992 KAGI, Grants Pass, donated to JPR by California-Oregon Broadcasting, Inc., and signs-on

1992 KNCA, Burney-Redding, signs-on to improve and protect service in Shasta County

1993 First *Rhythm & News* translator constructed (KSMF in the Illinois Valley)

1993 *Guide to the Arts* expanded to *The Jefferson Monthly* (April)

1994 KNSQ, Mt. Shasta, signs-on to improve and protect service in Siskiyou County

1994 JPR Redding studios open, enabling system-wide broadcast from two facilities

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NATURE NOTES

Frank Lang

Siskiyou Granite

Mt. Ashland formed during the late Jurassic, at least 150 million years old, as an underground mass of granitic rock. Subsequent uplift and erosion has exposed a mountain that rises 7,530 feet above sea level. While most of the granite of the Siskiyous is light colored, coarse textured and easily weathered, there are a few areas where granite of a different kind was deposited. Just west of Interstate 5, where Neil Creek moves out of the Siskiyous into the Bear Creek Valley granite of a different sort is found. Here a beautiful fine grained, smooth textured granite evenly flecked with light and dark minerals was formed that was relatively free of cracks and seams. Ideal building stone.

Erosion by Neil and its nearby tributary Quartz Creek exposed the granite layers that had been protected from weathering since the age of dinosaurs.

At the turn of the century, 1900 to be exact, this high quality deposit was discovered by a hunter, Mr. Frank Fish, who, by chance, had previously worked in the famous granite at Barre, Vermont. Fish soon spread the word and it was not long before a quarry was established for monuments. An ad which ran on April 4th, 1901 placed by the Ashland Marble Works read: "Bottom bases of either fine blue sandstone or of the Ashland Grey granite."

Over the years several operators removed both monumental and building stone. In 1916 Walter Blair began developing the site as a major operation. His sales amounted to between \$20,000 and \$30,000 per year from 1921 to 1927. In 1937 the property was taken over by Ashland Granite Quarries Inc. who opened an upper quarry for building stone, the lower quarry was

used for monumental stone. The Reconstruction Finance Corporation took possession of the quarry in 1940, and it has been more or less idle ever since.

Where was the stone used? In local cemeteries for one, look for the Haskins family headstone in Mountain View Cemetery on the corner of Normal Avenue and Highway 66; the large granite Lithia water

drinking fountain at the Ashland Plaza and in local buildings, parts of the old bank that is now the Shakespeare Building, the base course and steps of the Jackson County Courthouse, the outside part of the old Copco building in Medford. The granite also made it further afield; base courses for state office buildings in Roseberg, Salem, Eugene, Portland, and the floor of the Capital Building in Salem. There are three family mausoleums in Portland each

having a roof built out of three 14-foot-long blocks of Ashland granite.

The quarries are on private land, don't try to visit them. Perhaps, sometime in the not too distant future, we will need to return to brick and stone for building material and the quarries of Neil Creek will be back in operation.

PERHAPS,
SOMETIME IN THE
NOT TOO DISTANT FUTURE,
WE WILL NEED
TO RETURN TO BRICK
AND STONE FOR
BUILDING MATERIAL
AND THE QUARRIES
OF NEIL CREEK
WILL BE BACK IN
OPERATION.

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.



BACK SIDE OF THE BOOM

Tim Harper

Please Pass the Punchline

We've become a fussy bunch, gang. It seems as though a million little fussy pills have all of a sudden exploded in our minds (probably planted by Benjamin Spock through our parents). It's sort of like an algae bloom in a lake just before eutrophication. In truth, it's been coming for a while. And it all started in earnest about the time others came to middle class white males like me and let us know we might not have all the right ideas and maybe, just maybe, things would be a little better if everybody got to say some grace over how things work. Makes sense to me. The basis of our belief system is supposedly that all people are equal and that as Americans it is our sacred duty to make sure that everyone is beneficiary of that.

Regardless, my question is: Why do we have to be so humorless and downright *fussy* about it all as well? It's as though, as a group, we've given our moral conscience over to a bunch of prissy and dried up old prudes and the crime of humor now ranks right up there with racism and rape.

It's called political correctness and it's scary. Remember when we boomers were yelling about the "establishment" and worried about things like the "thought police?" Remember when we hurled epithets by the truckload at our parents about being uptight and repressive — especially in the area of free speech?

One wonders if we should not be a bit nervous when we look in the mirror these

days.

Growing up as we did in the '50s and pre-Beatles '60s we should have learned some basics: Never eat at a place called *Moms*, never play poker with a guy named *Doc*, and Americans make jokes about everything.

The first two are safe — they may well qualify as natural laws of the universe and as such are not subject to the whims of political sentiment or new age thought. But the latter is truly an endangered species. We used to be funny — even when we were engaged in serious enterprise. We used to believe that humor and laughter kept us somehow more sane and more human and, by not allowing us to take ourselves too seriously, allowed us to apply that seriousness to the issues. We used to believe that the most American of concepts was,

"I disagree with what you

say, but I'll defend to the death your right to say it." These days it seems the queen of hearts prevails and it's "off with their heads" at the slightest hint of any perceived lack of serious attention to the smallest nuances of the new agenda.

Anybody re-read Huxley lately? ■

Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

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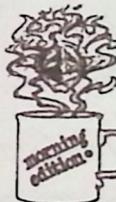
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QUESTING FEAST

Geraldine Duncann

Uncorking Spring

Hal-an-tow, jolly rumble-O

*We were up, long before the day-O
All for to fetch the summer home
The summer and the May-O
For summer is a-coming in
And winter's gone away-O!*

As recently as the First World War, young people still got up before dawn on May first and sang the Hal-an-tow, dancing into the woods to gather the May-greens with which to decorate the village and their homes for this most important holiday in the traditional calendar.

Even when my mother was a girl in San Francisco, May Day was a school holiday. There were games and picnicking all day long in Golden Gate Park. The flagpole was turned into a giant May Pole and in the evening there was singing.

Throughout the world, from continent to continent and culture to culture, May Day has been a vitally important celebration. Today, this is perhaps difficult for us to understand. But in a time when you couldn't simply walk into the freezer section of your

local supermarket and pick up virtually anything you fancy, at virtually any time of the year you fancy it, the final farewell to the trials of winter was indeed welcome.

May Day. The bitter deprivation of winter is forgotten until sometime after the autumnal equinox, and the lushness of summer and autumn lays ahead. The grueling work of plowing and the first planting is over, the barnyard is full of young life, the cow is in milk, and there is butter on the table again. The first greens are being eaten, such a welcome relief from salt port and turnips. Of course it is a time to celebrate . . .

*For summer is a-coming in
And winter's gone away-O!*

And why not celebrate with a . . .

Strawberries & Cream Omelet

STRAWBERRIES & CREAM OMELET

Thinly slice strawberries and lightly sprinkle with sugar. If available add a wee bit of very finely minced fresh mint. Give a gentle stir and set aside.

In your blender combine equal amounts of cream cheese and sour cream and a splash of cream sherry.

Use 2 eggs per person to make the omelets. Break the 2 eggs into a dish and whisk until well blended. Heat an omelet pan and wipe lightly with vegetable oil. Pour in the whisked eggs and swirl to coat the pan evenly. When the eggs have

begun to set, cover one side with the cheese-cream goop, and a sprinkling of the berries. Fold in half and cook until the eggs are just done. Slide onto a heated plate. Put a dollop of whipped cream on top and add a spoonful of the sliced berries or a whole berry and a sprig of fresh mint for garnish. And, since it's a celebration, how about serving it with a nice glass of bubbly, for . . .

*Summer is a-coming in
And winter's gone away-O!*

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INFLATION'S
NEW DIGIT,
EXAMPLES WITH
WIDGETS,
AND WHY
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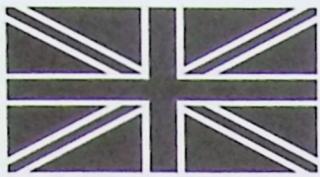
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ON THE SCENE

Renee Montagne

Santa Ana Sojourn

The last time I found myself maneuvering my car around flaming debris and downed power lines, I was on assignment in South Africa. I was in the "homeland" of Bophuthatswana, in the township of Garankuwa, in March 1990. All around me townspeople were torching the few cars and shops that had somehow made their way into that dusty and desolate place. They had a reason: that morning, homeland militia had suddenly fired on a peaceful rally — killing 12 — and were travelling the township, gunning down residents.

That was MY excuse for reacting initially with a certain jadedness to being assigned to the California fires. There was something about the movie stars and the money, the luxury homes and the fat insurance policies, that left a lot of people outside California less than entirely sympathetic as they watched palm trees explode and refugees flee in Mercedes. As far back as the 1940s, detective novelist Ross Macdonald imagined a fire in Malibu this way: "The light blue haze from the lower canyon was like a thin smoke from slowly burning money. Even the sea looked precious through it."

This is perhaps the only place in America where the word glamour comes naturally to the lips when you mention fire. And murder, when you mention winds. The Santa Anas, that is. They come on suddenly, turning a cool ocean breeze back on itself, and are so terribly dry that they suck the moisture out of all they pass over. Houses become tinder and people, California mythology has it, become strange. Raymond Chandler got at this transformation in his short story *Red Wind*: "meek wives feel the edge of the carving knife and study their husbands' necks."

In fact, arsonists were studying the winds last September and October and listening — for the crackle of chaparral ready

to explode. Malibu, Topanga Canyon, Laguna Hills, Thousand Oaks. All appear to be the work of arsonists.

So when did I come around to feeling less than cynical about the fires? Immediately: The moment I rounded a corner of the San Gabriel Mountains and saw what appeared to be molten lava rolling red down the hills. The moment a grimy volunteer firefighter told me he'd left a construction job and a week's pay to drive eight hours south in a red firetruck to go into the hills and save someone else's home. The moment I looked out my car window along the narrow blackened road leading into Topanga Canyon — a road reporters had dubbed the "jaws of hell" — and saw a glowing tumbleweed caught in a tree, transformed into an ornament all gold and filigree.

That last night, the road up the mountain was lit by telephone poles, their tops burning lazily like giant matchsticks. Thousands of tiny flames sparked along the hills. Trees burned undisturbed outside of homes residents had been forced to abandon.

Out of the darkness I could hear the low voices of firefighters and the quiet swoosh of water, so I felt oddly safe, the way a child does falling asleep after a bad fright to the murmur of parents in the front room.

When I finally reached the top of a high ridge, I did think, for an instant, I was dreaming. A wind came up, and suddenly three white horses rushed around me and seemed to fly down the hill. I reported the next morning that these ghostly horses had been freed by the fires. And so, too, had my imagination.

THE MOVIE STARS AND THE
MONEY, THE LUXURY HOMES
AND THE FAT INSURANCE
POLICIES, LEFT A LOT OF
PEOPLE OUTSIDE CALIFORNIA
LESS THAN ENTIRELY
SYMPATHETIC

Renee Montagne, who was born in Oceanside, not far from the site of the Southern California fires and the Santa Ana winds that fanned them, is an NPR National Correspondent.

Without you, we'd just be radio

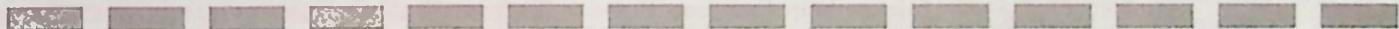


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KSOR
 KSRS - Roseburg 91.5 FM

Rhythm & News

KSMF - Ashland 89.1 FM
 KSBA - Coos Bay 88.5 FM
 KSKF - Klamath Falls 90.9 FM
 KNCA - Burney · Redding 89.7 FM
 KAGI - Grants Pass 930 AM
 KNSQ - Mt. Shasta 88.1 FM

News & Information

KSJK - Talent 1230 AM



PROGRAM GUIDE

At a Glance

Specials this month

Both FM Services

Increasingly in the U.S., "We, the people..." are at odds over issues of race and ethnicity; gender and sexuality; age and class; rights and responsibility; freedom and morality. Is there any longer a common American identity? How can we find common ground? The week of May 9-15, NPR News will focus on **The Culture Wars**, with feature documentaries on **All Things Considered** and **Morning Edition**. Then, join us for another JPR listener call-in, Tuesday, May 17 at 7:00 pm as we examine "The Culture Wars" in our region.

We celebrate our 25th birthday on Saturday, May 21, with a two-hour radio party on all services from 2:00pm-4:00pm.

CLASSICS & NEWS SERVICE KSOR / KSRS

The Lyric Opera of Chicago returns for an eight-week broadcast season, Saturdays at 10:30 am, beginning May 7.

Rhythm & News Service KSMF/KSBA/KSKF/ KAGI/KNCA/KNSQ

In honor of JPR's 25th anniversary, we will air our three-part drama series, **The Curve of Wonder**. Originally aired on NPR in 1988, the series features original scripts by Ursula K. LeGuin, Thomas Scortia, and Kate Wilhelm, and the cast included many actors from the Ashland Theatre Community. **The Curve of Wonder** airs Wednesdays at 9:30 pm beginning May 4.

Volunteers Make It Possible



The 1984-85 student/volunteer air staff

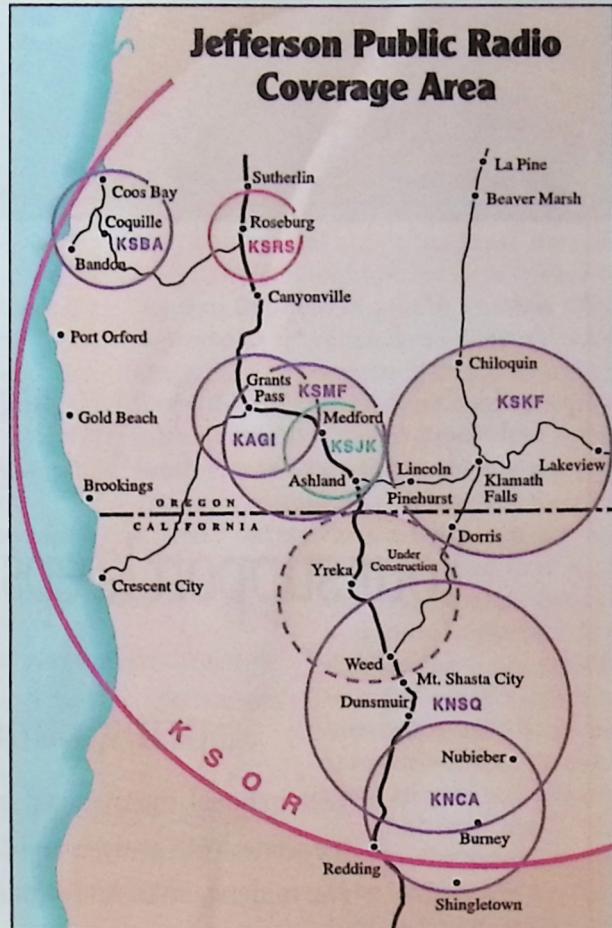
Normally in this space you read about one of the individual volunteers whose talents help Jefferson Public Radio bring you your favorite programming.

But this month, on the occasion of our 25th anniversary, we would like to extend our heartfelt thanks to the countless volunteers who, since

1969, have given their time, talent and hard work to help us succeed. Without volunteers from SOSOC and from the communities we serve, there would be no JPR.

Volunteers help us in every capacity: producing and announcing radio programs, writing and reporting news stories, helping construct new transmitters and translators, writing for the *Jefferson Monthly*, staffing our many community events (the annual winetasting involves a massive volunteer effort), answering pledge phones—even cooking meals for the weary staff during fundraising marathons.

All of us, listeners and JPR staff alike, owe these volunteers our gratitude and admiration.



KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsmuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian/ Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator communities listed on previous page

KSRS 91.5 FM
ROSEBURG

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition</p> <p>7:00 First Concert</p> <p>12:00 News</p> <p>12:10 Siskiyou Music Hall</p> <p>4:00 All Things Considered</p>	<p>4:30 Jefferson Daily</p> <p>5:00 All Things Considered</p> <p>6:30 Marketplace</p> <p>7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition</p> <p>8:00 First Concert</p> <p>10:30 Lyric Opera</p> <p>2:00 Chicago Symphony</p> <p>4:00 All Things Considered</p> <p>5:00 America and the World</p> <p>5:30 Pipedreams</p> <p>7:00 State Farm Music Hall</p>

Rhythm & News

KSMF 89.1 FM ASHLAND COOS BAY KSKF 90.9 FM Klamath Falls KAGI AM 930 Grants Pass KNCA 89.7 FM BURNEY KNSQ 88.1 FM MT. SHASTA
CAVE JCT. 90.9 FM

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition</p> <p>9:00 Open Air</p> <p>3:30 Living on Earth (Fridays)</p> <p>4:00 All Things Considered</p> <p>6:30 Jefferson Daily (Marketplace heard on KAGI)</p> <p>7:00 Echoes</p> <p>9:00 Le Show (Mondays)</p> <p>Selected Shorts (Tuesdays)</p>	<p>Iowa Radio Project (Wednesdays)</p> <p>Milky Way Starlight Theater (Thursdays)</p> <p>Jazz Classics (Fridays)</p> <p>9:30 Curve of Wonder (Wednesdays)</p> <p>9:30 Ken Nordine's Word Jazz (Thursdays)</p> <p>10:00 Jazz (Mon-Wed)</p> <p>Jazzset (Thursdays)</p> <p>Jazz Revisited (Fridays)</p> <p>10:30 Vingate Jazz (Fridays)</p>	<p>6:00 Weekend Edition</p> <p>10:00 Car Talk</p> <p>11:00 West Coast Live</p> <p>1:00 Afropop Worldwide</p> <p>2:00 World Beat Show</p> <p>5:00 All Things Considered</p> <p>6:00 Rhythm Revue</p> <p>8:00 Grateful Dead Hour</p> <p>9:00 The Retro Lounge</p> <p>10:00 Blues Show</p>

News & Information

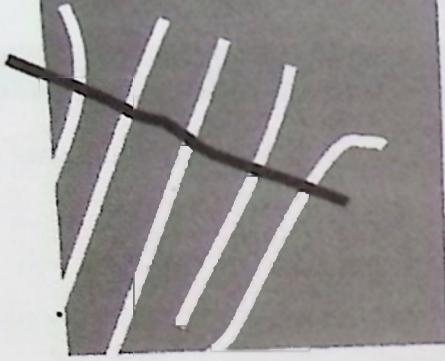
KSJK AM 1230
TALENT

Monday through Friday	Saturday	Sunday
<p>5:00 Monitoradio Early Edition</p> <p>5:50 Marketplace Morning Report</p> <p>6:50 JPR Local and Regional News</p> <p>8:00 BBC Newshour</p> <p>9:00 Monitoradio</p> <p>10:00 BBC Newshour</p> <p>11:00 People's Pharmacy (Monday)</p> <p>The Parents Journal (Tuesday)</p> <p>Quirks and Quarks (Wednesday)</p> <p>New Dimensions (Thursday)</p> <p>Voices in the Family (Friday)</p> <p>12:00 BBC Newsdesk</p> <p>12:30 Talk of the Town (Monday)</p> <p>The American Reader (Tuesday)</p> <p>51 Percent (Wednesday)</p>	<p>Milky Way Starlight Theater (Thursday)</p> <p>Software/Hardtalk (Friday)</p> <p>1:00 Monitoradio</p> <p>1:30 Pacifica News</p> <p>2:00 The Jefferson Exchange (Monday)</p> <p>Monitoradio (Tuesday-Friday)</p> <p>3:00 Marketplace</p> <p>3:30 As It Happens</p> <p>5:00 BBC Newshour</p> <p>6:00 The Jefferson Daily</p> <p>6:30 Marketplace</p> <p>7:00 The MacNeil-Lehrer Newshour</p> <p>8:00 BBC Newsdesk</p> <p>8:30 Pacifica News</p> <p>9:00 BBC Newshour</p> <p>10:00 BBC World Service</p>	<p>6:00 Monitoradio Weekend</p> <p>7:00 BBC Newsdesk</p> <p>7:30 Inside Europe</p> <p>8:00 Sound Money</p> <p>9:00 BBC Newshour</p> <p>10:00 May It Please the Court</p> <p>10:30 Talk of the Town</p> <p>11:00 Zorba Paster on Your Health</p> <p>12:00 The Parents Journal</p> <p>1:00 C-SPAN'S Journal</p> <p>2:00 Commonwealth Club of California</p> <p>3:00 Second Thoughts</p> <p>3:30 Second Opinions</p> <p>4:00 BBC Newshour</p> <p>5:00 To the Best of Our Knowledge</p> <p>8:00 BBC World Service</p>

**Move over
Casey Kasem.**

QUARTERDECK

**CLASSICAL
COUNTDOWN**



Join Rich Caparella
for a weekly countdown
of the nation's favorite
classical music
recordings as published
by *Billboard Magazine*.
Expect some surprises
along the way – such as
Pick of the Week,
Dark Horse of the Week,
and an occasional
Turkey of the Week.

Sundays at 3pm
CLASSICS & NEWS

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon

First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Star Date at 7:35 am, Marketplace Morning Report at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm

**NPR News, Regional Weather
and Calendar of the Arts**

12:15-4:00pm

Slsklyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams. Continues at 5:00 pm.

4:30-5:00pm

The Jefferson Dally

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm

All Things Considered

6:30-7:00pm

Marketplace

The day's business and financial news, with host David Brancaccio

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm
Lyric Opera of Chicago

2:00-4:00pm
The Chicago Symphony

Weekly concerts featuring the CSO conducted by Music Director Daniel Barenboim as well as distinguished guest conductors.

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

8:00-9:30am
Millenium of Music

Robert Aubry Davis surveys the rich – and largely unknown – treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Slsklyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm
On with the Show

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage – from well-known hits to the undeservedly obscure.

3:00pm
Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00-5:00pm
All Things Considered

The latest news from NPR.

5:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

May 2 M Wieniawski: Violin Concerto No. 2
 May 3 T Mozart: Bassoon Concerto
 May 4 W Shostakovich: Symphony No. 9
 May 5 Th Schubert: 3 piano pieces, D. 946
 May 6 F Stravinsky: *Pulcinella* Suite
 May 9 M Haydn: Piano Trio No. 30
 May 10 T Schubert: Symphony No. 5
 May 11 W Ives: Symphony No. 3
 May 12 Th Saint-Saens: Piano Trio No. 1
 May 13 F Copland: Clarinet Concerto
 May 16 M Liszt: Piano Concerto no. 1
 May 17 T Mozart: Symphony No. 41
 May 18 W Corigliano: Violin Sonata
 May 19 Th Brahms: Variations on a Theme of Haydn
 May 20 F Beethoven: Piano Sonata, "Pastorale"
 May 23 M Dvorak: String Quartet in F, "American"
 May 24 T Kodaly: Peacock Variations
 May 25 W Hummel: Piano Concerto in b
 May 26 Th Haydn: Sinfonia Concertante
 May 27 F Debussy: Sonata for flute, viola, harp
 May 30 M Respighi: *Brazilian Impressions*
 May 31 T Stravinsky: Danse Concertantes

Siskiyou Music Hall

May 2 M Mozart: Horn Quintet
 May 3 T Mendelssohn: Symphony No. 4
 May 4 W Beethoven: String Quartet Op. 59 No. 1
 May 5 Th Glazunov: Violin Concerto
 May 6 F Bartok: Divertimento
 May 9 M Saint-Saens: Piano Concerto No. 2
 May 10 T Haydn: Symphony No. 48
 May 11 W Britten: Variations on a Theme of Frank Bridge
 May 12 Th Ravel: *Miroirs*
 May 13 F Brahms: Symphony No. 2
 May 16 M Krommer: Concerto for 2 Clarinets
 May 17 T Bizet: Symphony in C
 May 18 W Schubert: Piano Trio No. 2
 May 19 Th Dello Joio: Meditations on Ecclesiastes
 May 20 F Brahms: Violin Concerto
 May 23 M Shostakovich: Piano Quintet
 May 24 T Beethoven: Symphony No. 1
 May 25 W Bach: Brandenburg Concerto no. 5
 May 26 Th Schumann: Symphony No. 3
 May 27 F Bartok: Sonata for 2 pianos and percussion
 May 30 M Ravel: Piano Concerto
 May 31 T Mendelssohn: Octet

HIGHLIGHTS

Lyric Opera of Chicago

May 7 *La Traviata*, by Verdi
 Cast: June Anderson, Alfredo Giuseppe, Dmitri Hvorostovsky.
 Conductor: Bruno Bartoletti.

May 14 *Don Quichotte*, by Massenet

Cast: Samuel Ramey, Susanne Mentzer, Jean-Philippe La-Font. Conductor: John Nelson

May 21 *Wozzeck*, by Berg

Cast: Franz Grundheber, Kathryn Harrie, Norman Bailey, Graham Clark, Mark Baker, Donald Kaasch, Birgitta Sven-don. Conductor: Richard Buckley

May 28 *Il Trovatore*, by Verdi

Cast: Chris Merritt, Lyuba Kazarnovskaya, Paolo Gavanelli, Dolora Zajick, Kevin Langan. Conductor: Richard Buckley

Chicago Symphony

May 7 Gounod: *Faust*, Act III; Verdi: *Rigoletto*, Act III. Soloists: Martin Thompson, Kevin Bell, Renee Fleming, Denyce Graves. Lawrence Foster, conductor.

May 14 Webern: Passacaglia for Orchestra, Op. 1, Six Pieces for Orchestra, Op. 6, Concerto, Op. 24; Schubert: Symphony No. 9 in C, D. 944 ("Great"). Zubin Mehta, conductor.

May 21 Berlioz: *Romeo et Juliette*, Op. 17 (excerpts); Donizetti: *C'en est donc fait...Par le range et par l'opulence*, from *La fille du regiment*; Previn: *Honey and Rue* (Six Songs for Soprano and Orchestra on texts by Toni Morrison); Bernstein: Symphonic Dances from *West Side Story*. Kathleen Battle, soprano. John Nelson, conductor.

May 28 Baird: *Canzona*; Scriabin: Piano Concerto in F-sharp Minor, Op. 20; Tchaikovsky: Symphony No. 5 in E Minor, Op. 64. Dmitri Bashkirov, piano. Daniel Barenboim, conductor.

St. Paul Sunday Morning

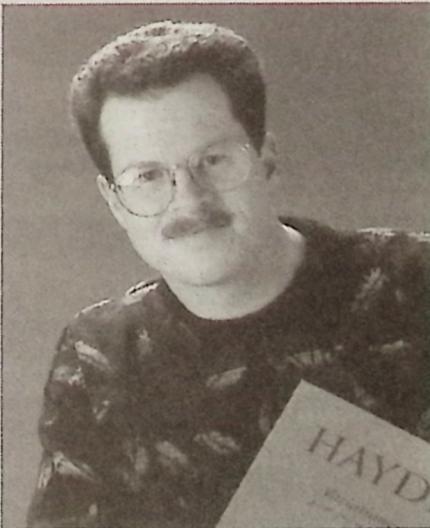
May 1 John Gibbons, harpsichord. Program to be announced.

May 8 Guarneri String Quartet. Mozart: Quartet in B-flat, K. 458 ("Hunt"); Barber: String Quartet, Op. 11; Beethoven: Quartet No. 11 in F Minor, Op. 95 ("Serioso").

May 15 Golub-Kaplan-Carr Trio. Beethoven: Trio No. 5 in E-flat, Op. 70, No. 2; Debussy: Trio in G; Dvorak: Piano Trio in E Minor, Op. 90.

May 22 The Baltimore Consort. Popular music of Renaissance France.

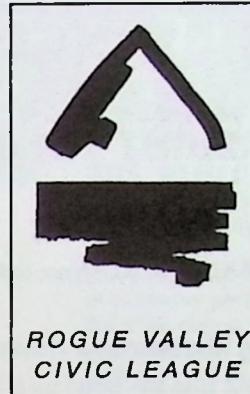
May 29 Takacs String Quartet; Christine Brewer, soprano; Leslie Shank, violin; Bill Kuhlman, organ. "Dvorak in Spillville"



JPR Music Director Pat Daily
hosts First Concert

Tune In

for broadcasts of forums
presented by



UPCOMING FORUMS

A Roof Over Our Heads? Homelessness and Affordable Housing

A panel discussion on homelessness and affordable housing. Who are our homeless, what causes it, and what is being done to address the problem?

Devastating Earthquakes Can Happen in Oregon Too. Are We Prepared?

Oregon Department of Geology and Mineral Industries Geologist Tom Wiley address our readiness to deal with a major quake in light of recent earthquakes in Klamath Falls and Los Angeles.

THE ROGUE VALLEY CIVIC LEAGUE was formed in 1991 to foster discussion of critical regional issues; to provide a forum for constructive debate about such issues; and to stimulate recommendations, solutions, and consensus building on community problems.

News & Information Service

Broadcast dates & times to be announced

THE MILKY WAY

STARLIGHT THEATER

"It's like a radio dream come true!" — Listener to the MWST

The Milky Way Starlight Theater is a weekly look into the wonders of astronomy and the night sky. Richard Moeschl, Brian Parkins, and Traci Ann Batchelder take you on a journey to meet with fascinating people from history, hear ancient star stories, explore unique aspects of astronomy and learn what you can see in the night sky. Thought-provoking, entertaining, and educational, The Milky Way Starlight Theater is the place to discover the human side of astronomy!



THIS MONTH ON THE MILKY WAY STARLIGHT THEATER:

- May 5th – The Solar Eclipse
- May 12th – Holst's "The Planets"
- May 19th – Viewing Messier Objects
- May 26th – Light Pollution

Let a Little Starlight Into Your Life!

Thursdays at 9:00pm on
Rhythm & News Service

Thursdays at 12:30pm on
News & Information Service

Rhythm & News Service

KSMF 89.1 FM KSBA 88.5 FM KSKF 90.9 FM KAGI AM 930 KNCA 89.7 FM KNSQ 88.1 FM
ASHLAND COOS BAY KLAMATH FALLS GRANTS PASS BURNEY MT. SHASTA
CAVE JCT. 90.9 FM

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Nature-watch at 2:30pm.

3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-9:30pm Wed.: Iowa Radio Project

9:30pm

Wed.: The Curve of Wonder May 4, 11, & 18
To celebrate JPR's 25th Anniversary, we repeat this three-part series of dramas produced by JPR in 1987. Hosted by Ursula LeGuin, and featuring original scripts by LeGuin as well as Thomas Scortia and Kate Wilhelm, this series features many actors from the Oregon Shakespeare Festival.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Traci Ann Batchelder create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordine's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm

Friday: Jazz Classics In Stereo

Host Robert Parker applies a remarkable noise reduction process to old 78s of classic jazz, renewing these legendary recordings with breathtaking clarity.

9:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

1:00-2:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:00-5:00pm

The World Beat Show

Thom Little brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

The Blues Show

Jason Brummitt with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

BluesStage

Our favorite live blues program. Ruth Brown hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.



AfroPop Worldwide host
Georges Collinet

6:00-8:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm

The Musical Enchanter Storytelling Hour

This popular family program mixes songs and stories, and features Tish Seinfeld and Paul Richards.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis

- May 5 Roger Kellaway, The Clayton-Hamilton Jazz Orchestra
- May 12 Nnenna Freelon
- May 19 Gary Bartz
- May 26 Carnegie Hall Jazz Band

AfroPop Worldwide

- May 7 The Moroccan Mosaic
- May 14 AfroPop All-Stars, Live
- May 21 The Cuban Connection, Part VI
- May 28 Madagascar

Marian McPartland's Piano Jazz

- May 1 Michelle Rosewoman
- May 8 Grover Washington, Jr.
- May 15 Bertha Hope
- May 22 Danilo Perez
- May 29 Allen Farnham

BluesStage

- May 1 The Sun Messengers, Sonny Rhodes
- May 8 Jesse Mae Hemphill, Sandra Wright
- May 15 Albert Collins
- May 22 B.B. King, Steve James
- May 29 Sir Mack Rice, Charlie Sayles.

Confessin' the Blues

- May 1 W.C. Handy Awards nominees
- May 8 Hound Dog Taylor's Houserockin' Music
- May 15 The London Sessions (Muddy Waters, Howlin' Wolf, Chuck Berry, Bo Diddley)
- May 22 Micky Baker's Session Work
- May 29 The Legacy of Rivers

New Dimensions

- May 1 The New Millennium, with Jean Houston
- May 8 The Survival of Consciousness, with Stanislav Grof, M.D., and Willis Harman
- May 15 Conscious Evolution, with Barbara Marx Hubbard
- May 22 Cutting Through Violence, with David Jones
- May 29 Roots of Healing: The New Medicine, Part I of III

Thistle & Shamrock

- May 1 Cityscapes
- May 8 Introducing Carol Laula
- May 15 Ireland: A Living Tradition
- May 22 Harp Lore
- May 29 On the Record

YOUR HAPPINESS
MEANS A LOT TO
US, SO WE'RE
GONNA GIVE YOU
THE BLUES.

Every shade of the blues,
in exclusive performances
from the country's top
clubs and best festivals.
Hosted by the incomparable,
Tony Award-winning Ruth
Brown.

BLUESSTAGE

THE ROOTS OF ROCK • THE CRADLE OF SOUL

Sundays at 2pm
on the Rhythm
& News Service

FROM NATIONAL PUBLIC RADIO



Join BluesStage
producer, Felix
Hernandez, for
two hours of great
American music –
roots rock, soul,
and R & B.

Saturdays at 6pm
Rhythm & News

THE MUSICAL ENCHANTER STORYTELLING HOUR

Imagine being on a submarine in the ocean deep, hearing the sounds and excitement of the underwater world...a story begins...followed by a beautiful song. Imagine learning about sonar and skin diving, then joining in a crazy game identifying unusual sounds. Imagine sleeping out in the woods, joining the gang after dark to listen to a new Campfire Science episode. Why is there air, or rain, or echoes? Imagine listening quietly and intently to a traditional storyteller weave a myth or tale, often with an important message or surprise.



HOSTS TISH STEINFELD AND PAUL RICHARDS WITH FRIENDS

And if this is not enough, imagine the real reward...cuddling up with the family around the radio to share this audio adventure. Parents and children listening together is what makes The Musical Enchanter Storytelling Hour special. In each episode listeners are even given creative ideas about new activities, books, projects and events geared to enhance family life.

Bring The Musical Enchanter Storytelling Hour into your home Sunday evenings at 8:00 pm on JPR's Rhythm & News Service

News & Information Service

KSJK AM 1230
TALENT

MONDAY-FRIDAY

5:00-8:00am Monitoradio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am Marketplace Morning Report

6:50am JPR Local and Regional News

8:00am-9:00am BBC Newshour

News from around the world from the world service of the British Broadcasting Company.

9:00am-10:00 a.m. Monitoradio

10:00am-11:00am BBC Newshour

11:00AM - NOON

MONDAY People's Pharmacy

TUESDAY The Parents Journal

Bobbi Connor explores issues facing parents and children.

WEDNESDAY Quirks and Quarks

The CBC's award-winning science program.

THURSDAY New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY Voices In the Family

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

12:00-12:30pm BBC Newsdesk

The latest international news from the BBC World Service.

12:30PM - 1:00PM

MONDAY Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY The American Reader

Interviews with authors of the latest books.

WEDNESDAY 51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Traci Ann Batchelder create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY

Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm Monitoradio

The latest national and international news.

1:30pm-2:00pm Pacifica News

National and international news from the *Pacifica News Service*. (Repeats at 9pm)

2:00AM - 3:00PM

MONDAY

The Jefferson Exchange

Wen Smith, Ken Marlin, Lee Carrau, and Mary Margaret Van Diest host a call-in discussion of issues of importance to southern Oregon.

TUESDAY-FRIDAY

Monitoradio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm BBC Newshour

6:00pm-6:30pm The Jefferson Daily

Local and regional news magazine produced by Jefferson Public Radio.

6:30pm-7:00pm Marketplace

A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm The MacNell-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the *Newshour* and Southern Oregon Public Television.

8:00pm-8:30pm
BBC Newsdesk

8:30pm-9:00pm
Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

9:00pm-10:00pm
BBC Newshour

The latest international news from the British Broadcasting Corporation.

10:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Monitoradio Weekend

7:00am-7:30am
BBC Newsdesk

7:30am-8:00am
Inside Europe

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

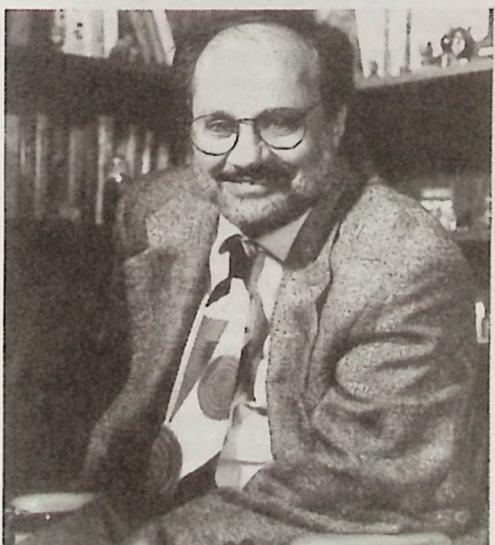
9:00am-10:00am
BBC Newshour

10:00am-10:30am
May It Please the Court

Actual recordings taken from the U.S. Supreme Court's proceedings on some of the most significant issues of recent times.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)



Voices in the Family host Dan Gottlieb, Ph.D.

11:00am-12:00 Noon
Zorba Paster on Your Health
Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN'S Weekly Radio Journal

A collection of voices heard on cable TV's public-affairs network.

2:00pm-3:00pm

Commonwealth Club of California

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm
Second Thoughts

David Horowitz hosts this weekly program of interviews and commentary from a conservative perspective.

3:30pm-4:00pm
Second Opinions

Erwin Knoll, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm
BBC Newshour

A repeat of the 5:00pm broadcast.

5:00pm-8:00pm

To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm

El Sol Latino

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight
BBC World Service

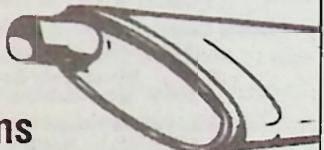
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TUNED IN

Continued from page 3

for listeners, all contributed to a growing regional sense of the importance of this undertaking and the gradual of the service.

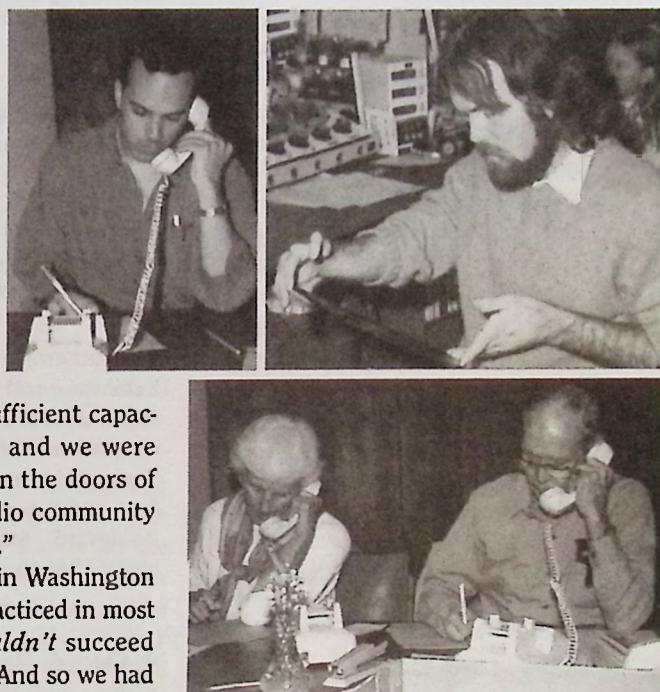
Bit by bit, member by member, city by city, a concept of a public radio service uniquely crafted to respond to the interests and needs of our region developed. And, like the proverbial engine that could, it rolled on, guided and sustained by the energy and love of the participants on both sides of the radio.

The story of KSOR, and Jefferson Public Radio, is a highly improbable one. In 1974 it was considered daring to launch KSOR upon citizens outside of Ashland by seeking to raise KSOR's transmitter power. It was considered equally idealistic to aspire to membership in National Public Radio later in the decade. In fact, there was overt skepticism that this part of America either had an interest in—or sufficient capacity to support—public radio and we were virtually forced to batter down the doors of America's national public radio community to gain entrance to "the club."

In a sense, the naysayers in Washington were right. Public radio, as practiced in most other areas at the time, *couldn't* succeed here. The area *was* too small. And so we had to design a public radio system that *could* work here. That meant adapting new technologies like translators to spread the signal over a sufficiently large population base to be able to support the service. It meant working creatively with the Federal Communications Commission and our lawyers to craft new regulatory provisions to make such a system feasible. It meant developing a *regional* program service when such a concept really didn't exist. In an early study of public radio in Oregon, Alan Yordy, a University of Oregon scholar, noted that "Southern Oregon has a significant public radio service, not due to a regional planning mechanism, but as a result of one local station—KSOR—defining itself as a regional service. Through a system of translators, most cities in southern Oregon with a population over 3,000 have access to a public radio service." Naturally, extending KSOR's signal required producing a program

service with regional input and relevance. We've been doing remote recordings, arts calendar announcements, and articles in our monthly program guide drawn from throughout the region ever since the 1970's.

KSOR constructed the largest network of translators in the nation's public radio system. Before we helped popularize the technology and others began building their own units, at one point KSOR held 5% of all translator licenses in the nation.



FROM TOP LEFT: KDRV Meteorologist Scott Lewis helps during a fund drive; former Folk Show host Brian Freeman; and Norma & Bonham Spence-Campbell, long time volunteers

As technology and programming evolved we wound up constructing a network of stations and translators and multiple program services that continue to be unrivaled in scope and diversity in public radio. JPR was the first entity in the nation's public radio system to begin offering three totally separate, simultaneous program services from a central studio headquarters. We are now among the largest network of stations in public radio in addition to operating the largest network of public radio translators in the nation. Our audience ratings have consistently been among the highest *per capita* of the nation's public radio stations and continue to

grow. We now operate equipment located on fifty mountain tops and serve listeners in thirteen counties in two states.

But, equipment does not make a radio station. Through it all, it has been the ideas, creativity and vision of a diverse group of staff, students, volunteers, listeners and special friends which has defined our history. They've all shared the common vision of supporting a kind of radio programming unavailable in this region from other sources. We were required to construct something unlike other communities' public radio services because the geography, economy and sensibility of this region was unique—and we did.

Our programming has changed. Our equipment has evolved. Our service area has grown and our responsibilities have skyrocketed in scope and significance. But one thing has never varied. The people at Jefferson Public Radio love what they do and they believe it is important. They work with enormous skill and dedication. Once a visitor from Washington pulled me aside and said: "You know, you should be really proud of this staff. This is a group of people which would do credit to any public radio station in the nation." "I know," I replied. "No, you don't understand," he answered. "I mean, you could walk into the biggest, most well known, most successful public radio stations anywhere in the nation and you wouldn't find a more competent, more dedicated staff." "I know," I said. "That's why this works."

Listeners support JPR because it has the value which these tremendously talented folks invest in this enterprise. But the corollary is—listeners have shared this vision and, along with us, have made it live.

We thank you for the last twenty five years. It's a truly remarkable tale which says a lot about you as well as about us.

Just as was the case twenty five years ago, there continues to be eager anticipation in the basement of Central Hall for what the years ahead hold in store.

From everyone at Jefferson Public Radio, thanks for making it all possible. IM

Ronald Kramer is Jefferson Public Radio's director of broadcasting.

artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 59th year with a collection of Shakespearean, classical and contemporary productions. The season runs through October 30. Performances in The Angus Bowmer Theatre include: *You Can't Take It With You* (through October 30); *The Pool of Bethesda* (through July 10); *Hamlet* (through October 30); *Fifth of July* (through October 29); *The Rehearsal* (July 27–October 29). Performances in the Elizabethan Theatre are *The Tempest* (June 7–October 7); *Much Ado about Nothing* (June 9–October 9); and *The Two Noble Kinsmen* (June 8–October 8). Performances at The Black Swan: *Tales of the Lost Formicans* (through June 26); *Oleanna* (through October 29); *The Colored Museum* (July 6–October 30). For information on tickets, membership, or to receive a 1994 season brochure, contact The Festival at 15 S. Pioneer Street, Ashland. (503)482-4331

◆ *The Misanthrope*, Neil Bartlett's adaptation of Moliere's masterpiece, set in contemporary Hollywood, will be presented by Southern Oregon State College Department of Theatre Arts. Dennis Smith, SOSC Theatre Arts faculty member, will direct the performances May 12 through May 22, at Southern Oregon State College's, Dorothy Stolp stage. (503)552-6348

Music

◆ Southern Oregon State College Music Department will present the following events: Sunday, May 1, at 8pm – Senior Recital by Alto Amy Amaral in the SOSC Music Recital Hall; FREE.

Sunday, May 8, at 8pm – Recital by Paul Klemme, Organ, and Gerald Webster, Trumpet in the SOSC Music Recital Hall; \$8 admission.

Sunday, May 22, at 3pm – Senior Recital by Percussionist Drew Langley in the SOSC Music Recital Hall; FREE.

Wednesday, May 25, at 8pm – SOSC Vocal Jazz Concert in the SOSC Music Recital Hall; \$3 gen-

eral, \$2 students and seniors.

Thursday, May, at 8pm – SOSC Instrumental Jazz Concert in the SOSC Music Recital Hall; \$3 general, \$2 students and seniors.

Friday, May 27, at 8pm – Senior Recital by Tenor Craig Williams in the SOSC Music Recital Hall; FREE. (503)552-6101

◆ Rogue Valley Symphony will present an Orchestra Showcase. Once a year the orchestra and Music Director/Conductor, Arthur Shaw, celebrate all-time favorites from three periods of classical music: Baroque, Impressionist and Romantic. Music from the Baroque period includes Vivaldi's *Concerto in D for Two Orchestras*. Music from the Impressionist period includes Debussy's *Nocturnes* with soprano voices (the Sirens of the third movement). Music from the Romantic period includes Tchaikovsky's *Symphony No. 5*. Two performances will be held - 8pm on Saturday, April 30 and 4pm on Sunday, May 1. Both concerts will be performed at South Medford High School, Medford. (503)488-2521

◆ The Northwest Bach Ensemble and the Southern Oregon Repertory Singers (SORS) will join forces on Saturday, May 21 at Ashland's First United Methodist Church to perform works by Bach, Handel, and Scarlatti. Bach Ensemble director Philip Bayles will conduct the combined ensembles for J.S. Bach's eight-part motet, *Der Geist Hilft*. SORS director, Paul French, will lead orchestra and chorus in Handel's virtuosic *Dixit Dominus*. A symphony by Scarlatti and Bach's popular *Brandenburg Concerto #3* will round out the program. Concert time is 8pm. Admission is \$10 general, \$9 for seniors, and \$6 for students. Tickets are on sale at Cripple Creek Music in Ash-

land, or may be reserved by phone. (503)482-5017

Dance

◆ The Oregon Chamber Dance Company presents its second program on May 21 and 22. Consisting of original choreography, contemporary and classic, the event will be held in a studio atmosphere at Ivy Hall, 10th and Ivy Streets in Medford. Call for time and ticket information. (503)899-3914

Exhibits

◆ Southern Oregon State College Art Faculty Exhibition will be presented May 19 through July 1 at Schneider Museum of Art. An opening reception will be held Thursday, May 26, 7-9pm. Museum hours are Tuesday-Friday, 11am to 5pm, and Saturday, 1-5pm. Located at Siskiyou Boulevard and Indiana Street, Ashland. (503)552-6245

Other Events

◆ Cinco de Mayo celebration sponsored by the Rogue Community College International Education Committee, will feature dance, music and food, 11am to 1pm at the college. (503)471-3500

◆ The Encore Duo presents Music Institute for the Development of Personal Style. Performers and teachers, Sherry Kloss, Violinist, and Mark Westcott, Pianist, present four days of study, coaching, public performances, and round table discussions. Enrollment is limited and application deadline is May 18. (503)482-0104 or (503)774-2969

KLAMATH BASIN

Theater

◆ *Cat on a Hot Tin Roof*, the Pulitzer Prize winning drama of the passions that beset a wealthy Southern family, will be presented by the Linkville Players May 13 through June 4. Directed by Jay Meritt. (503)884-6782

◆ Guy Lombardo's Royal Canadians with Al Pier-
son will be presented by the Ross Ragland Theater

Send announcements of arts-related events to: ArtScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts

on Saturday, May 7 at 7:30pm. The band continues to play such favorites as *Auld Lang Syne*, *Seems Like Old Times*, *Ain't She Sweet*. (503)884-0651

UMPQUA VALLEY

Theater

◆ *Places*, a drama written by local author David Tishendorf, will be presented May 12 through 22 at Umpqua Community College, Centerstage Theatre. 8pm and 2pm performances; admission \$6. (503)440-4600

Music

◆ Fine and Performing Arts Department of Umpqua Community College (UCC) presents the following events:

May 6, American Masters: Copland, Ives, Barber and Thompson, Vintage Singers, at First Presbyterian Church, 8pm

May 10, A la Opera, Music at Noon - Gallery, Umpqua Community College Students

May 22, UCC Chamber Orchestra in Concert, co-sponsored by the Umpqua Symphony Association, Jacoby Auditorium, 7pm, \$7 Adults - \$5 Students and Seniors

May 25 - 29 Tribute to America, UCC Choir and Concert Chorale to Salt Lake City, Invitational Choral Concert. (503)440-4600

◆ Peggy Koch, Pianist, will be presented by the Fine and Performing Arts Department of Umpqua Community College in the Gallery. Music at Noon on April 12. (4503)440-4600

◆ Bluegrass will be presented by the Roseburg Folklore Society on Friday, May 13, at 7:30pm at Glide Community Building. A show for the entire family is planned, featuring HIJINKS, a quartet from Sebastopol, California, that plays a variety of bluegrass swing music. They feature fiddle, mandolin, guitar, bass and vocals. (503)672-2532

COAST

Theater

◆ *Arsenic and Old Lace* (Produced in cooperation with Dramatist Play Service) will be presented by Little Theatre on the Bay, North Bend, on May 5, 6, 7, 8, 12, 13, and 14. Curtains 8pm except Sunday, May 8th at 2pm. This classic American comedy was first presented in New York in 1941. Director Myron J. Campbell has acted, directed and produced more than 40 plays for live theatre throughout the country. The play has a cast of 14 and is suitable for all ages, however, some scenes may be intense for very young. (503)756-4336

◆ *The Madwoman of Chaillot* directed by Ed Chilla will be presented by the Bandon Playhouse opening Friday, May 13th at the Ocean Crest Stage in Bandon and running weekends

through May. Evening performances Fridays and Saturdays at 8pm; matinees on Sunday, May 15 and 22 at 2pm and Sunday, May 29 at 6pm. All seats \$7 - Sunday matinees Seniors and Students 12 and under \$4. (503)347-2506

Music

◆ Stanford String Quartet from Stanford's Braun Music Center, the quartet features Susan Freier, Violin, Stephen Harrison, Cello, Phillip Levy, Violin, and Bernard Zaslav, Viola, all faculty members with international experience. Presented by Friends of Music, Redwood Theatre Concert Series. Friends of resident Maestro, Gene Andrie, assisted in bringing the quartet to the series as a special tribute to Gene. (503)469-5775

Exhibits

◆ Joyce Spicer, Sculptural Baskets and Sonja Wold, Paintings will be on exhibition at Cook Gallery, 705 Oregon Street, Port Orford, through May 21. (503)332-0045

Other Events

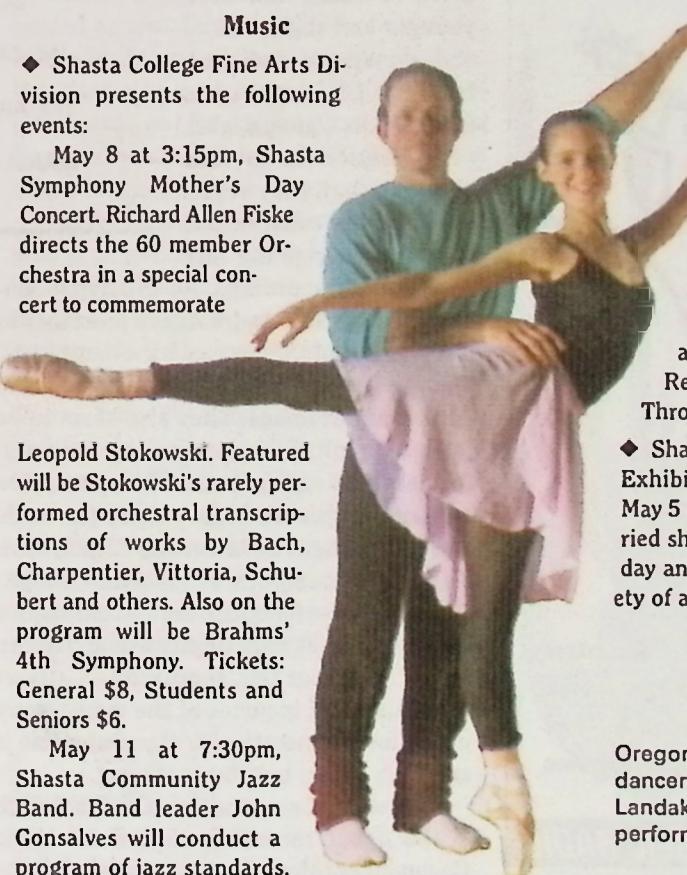
◆ Port Orford Arts Festival 1994 will be held May 6, 7, and 8 throughout the community. Programs include Glass Blowing, Wood Turning, Basket Weaving, Jewelry Making, Wood Carving, Painting and More. Also included will be Wine Tasting and Art Exhibitions. Sponsored by Port Orford Arts Council. (503)332-0045

N. CALIFORNIA

Music

◆ Shasta College Fine Arts Division presents the following events:

May 8 at 3:15pm, Shasta Symphony Mother's Day Concert. Richard Allen Fiske directs the 60 member Orchestra in a special concert to commemorate



Leopold Stokowski. Featured will be Stokowski's rarely performed orchestral transcriptions of works by Bach, Charpentier, Vittoria, Schubert and others. Also on the program will be Brahms' 4th Symphony. Tickets: General \$8, Students and Seniors \$6.

May 11 at 7:30pm, Shasta Community Jazz Band. Band leader John Gonsalves will conduct a program of jazz standards,

blues and ballads. Special guest will be song stylist Adrienne Jacoby. Tickets: General \$4, Students and Seniors \$3.

May 12 at 7:30pm, Shasta Community Concert Band. Broadway show hits, marches and light symphonic favorites will be performed. Directed by Jim Golden. Tickets: General \$4, Students and Seniors \$3.

May 15 at 3:15pm, Spring Sing Concert. Judith Knowles directs the Shasta Community Chorale and the Chorale Orchestra in an annual family choral concert. Professional guest soloists will be featured, singing arias from popular operas. The Chorale will also perform Mozart's Missa Brevis and songs from Gershwin's Porgy and Bess. Tickets: General \$3, Students and Seniors \$2.

May 18 at 7:30pm, Shasta College Student Bands and Choirs Concert. Four different student groups will perform five centuries of music from the Renaissance to big band swing, jazz and rock. Directed by Dr. Richard Fiske and John Gonsalves. Tickets: General \$3, Students and Seniors \$2.

May 20 and 21 at 8pm, Synaxis 25. An evening of ballet, tap and modern dance performed by day and evening students. This recital will celebrate 25 consecutive years of dance at Shasta College and will be directed by Marilyn Day. Tickets: General \$5, Students and Seniors \$3.

May 22 at 3:15pm, Most Outstanding Music Student Recital. Most promising music students perform instrumental and vocal works in recital, highlighted by the M.O.M.S. Award presentation. Tickets: General \$3, Students and Seniors \$2.

For Details,
the Shasta
College Fine Arts
Events Office: (916)
225-4807

Exhibits

◆ Gwen Stone will show *The Mandela Series and African Thoughts*, her acrylic paintings and painted wood sculpture at the Redding Museum, Caldwell Park. Through May 29. (916)225-4155

◆ Shasta College Gallery - Spring Art Exhibitions. Student Art Exhibition May 5 through May 20. 42nd annual juried show brings out the finest work of day and evening art students in a variety of artistic media. (916)225-4807

Oregon Chamber Dance Company
dancers Stuart Smith and Erin
Landaker practice a *Pas de deux* for a
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FROM NATIONAL PUBLIC RADIO



RECORDINGS

Russ Levin

Sex, Trust and Music for Violin and Piano

It seems that everyone is talking about the state of classical music these days, and, just as with the weather, few are doing much about it. We hear lots of concern about declining concert attendance and aging audiences and loss of relevance to an increasingly uninformed and culturally alienated generation. How much of any of this is really true, how much of it is really a problem, and how much of it is unique to our times, is difficult to sort out. But what is evident is that some people are taking these concerns very seriously, and those people are the record companies. Spearheading a drive to reach out to a younger and slightly more style-conscious audience, BMG Classics has launched its *Catalyst* label.

Catalyst does not hide the fact that they represent a rather conscious attempt to change the face of classical recordings. As the hyper-conscious tennis star André Agassi proclaims in a recent set of Canon camera commercials, "Image is everything." *Catalyst* is, to some extent, about image. They also seem to be fairly committed to presenting new performers and new sounds. Their literature contains a *faux* dictionary entry for "catalyst," defining it as "a cutting edge synthesis of contemporary classical music, avant-garde performance art and alternative media that is at once aggressive and accessible." Whether this approach will attract the disposable incomes of the media-savvy under forty generation to classical music is anyone's guess, but they're trying.

Included among the new *Catalyst* bunch is the debut recording of violinist Maria Bachman entitled *Fratres*. A look inside re-

FRATRES

BY MARIA BACHMAN AND
JON KLIBONOFF
CATALYST 61824

veals that even the liner notes are different with *Catalyst*. Written by Tim Page, the very *au courant* New York critic and radio personality, they reveal quite a bit about the intended audience for this disc. For example, John Corigliano is identified as the composer of the score to the film *Altered States*. Were Page intending this for the more "serious" concert-goer, he might have identified Corigliano by his *Symphony No. 1*, one of the more successful American orchestral compositions of recent years. Page's notes are refreshingly light, devoid of musicological talk of retrograde inversions, recapitulations, or hemiolas.

Then, of course, there is the "image." Maria Bachman does indeed represent something of a new style of concert artist, and great care has been given to cultivate an image of her above and beyond that of a violinist. Inside the disc's fold-out booklet we find a large and rather striking photo of Bachman posed against a stylish white background, violin in hand, wearing a black unitard. It is certainly hard to imagine performers such as Wanda Landowska, Clara Haskill, Dame Myra Hess or even Jacqueline DuPré posing in this way. And, it raises the nagging question, is she being exploited in some way for her sexuality? Why is her partner, Jon Klibonoff, not posed similarly? Will

THE PROBLEM

WITH "IMAGE"

IS WE CAN'T TRUST IT.

FORTUNATELY,

SO FAR,

WE CAN TRUST

THE ARTISTRY OF

MARIA BACHMAN

we see similar attempts with male performers in other *Catalyst* releases? This is the problem with "image:" we can't trust it. Fortunately, so far, we can trust the artistry of Maria Bachman.

Joined by her concert companion, pianist Jon Klibonoff, Bachman and *Catalyst* present a kaleidoscope of recent works for violin and piano. This recording is in many ways an encapsulation of much of what has happened in classical music over the last half of the twentieth century. There has been a gradual transition to greater lyricism, use of tonality, and a general move toward accessibility. The term synthesis, used to define catalyst, can be applied more broadly to the fundamental strategy of many contemporary composers. Rather than following the lead of composers from the early part of this century, who shunned tradition for more revolutionary ground in less accessible styles, such as atonality, twelve-tone systems, and obsession with form, recent composers have reached out to other spheres of music for inspiration, fresh perspectives, and meaning. In doing so, they are also reaching out to new audiences.

The program begins with a 1963 violin sonata by John Corigliano, who wrote the piece for his father, then concertmaster of the New York Philharmonic. Corigliano is one of the leaders of the current trend toward accessibility, and this violin sonata shows that he has been there for many years. His sonata contains none of the asperity present in so many works of the time, but is instead quite lyrical and expressive, and seems to be informed by Brahms as much as anyone else.

A whole genre of music has developed over the last 10-15 years which might be called "Spiritual Minimalism." It is the blending of a sense of Eastern Orthodox mysticism, largely infused with the energy of composers emerging from the former Soviet Bloc, with Western minimalist style, as advanced by Philip Glass, Steve Reich and John Adams. Its chief proponents are Polish composer Henryk Gorecki, whose *Third Symphony* has revolutionized the classical record industry, Englishman John Tavener, and Estonian Arvo Pärt, who's *Fratres* gives title to this disc. *Fratres* has received several previous recordings and reworkings. The presentation here for solo violin and piano is the original version, and it is how I think the piece works best. The work is sparse, clear, and sweet, like water droplets forming on the tip of a melting icicle.

If Arvo Pärt represents the here and now of the "Spiritual Minimalist" movement, Olivier Messiaen, along with Alan Hovhaness, was one of its progenitors. The *Fratres* disc concludes with the last movement of Messiaen's *Quartet for the End of Time*, a revolutionary piece when it premiered in the dark days of the early 1940's. The movement, titled *Praise to the Immortality of Jesus*, features an ecstatically soaring solo violin voice in an ethereal, other-worldly dialog with the more grounded reality of the softly percussive piano.

Two world premiers add excitement to this recording. They are the 1992 *Violin Sonata* of Paul Moravec, and the *Toccata-Scherzo* of Albert Glinsky. Both are works of American composers born in the 1950's. The Moravec work is quite substantial at just over twenty-two minutes, and incorporates expansive chord structures reminiscent of Debussy and Copland. In some ways, this work presents a metaphor for our times. The violin and piano seem at times to be at odds with one another: the violin wants to sing and soar and spin us a story, while the piano maintains a constant undercurrent of chatter and tension. For me, it is an expression of the increasing difficulty of the individual to find a voice, and to find peace, in our modern society of over-stimulation.

Albert Glinsky's *Toccata-Scherzo* is intended as something of a violin showpiece, in the traditions of Sarasate and Kreisler. However, this is no piece of fluff. It draws on several outside influences, including jazz, and produces a wonderful bittersweet effect. It was written for Maria Bachman.

Maria Bachman's performance on this disc is impeccable. She has a compact, "burnished" sound which is aptly suited to the more restrained world of contemporary composition. The program of the disc is also constructed with great sensitivity. Note how well the Pärt and Glinsky pieces complement the larger works by Corigliano and Moravec. Also note the way the producers have avoided an obvious cliché by ending with the Messiaen instead of the flashier Glinsky. It is an appropriately subtle and introspective conclusion to a recording which should take a place among the very finest of contemporary music. IM

Russ Levin hosts *Siskiyou Music Hall* on JPR's Classics & News Service.

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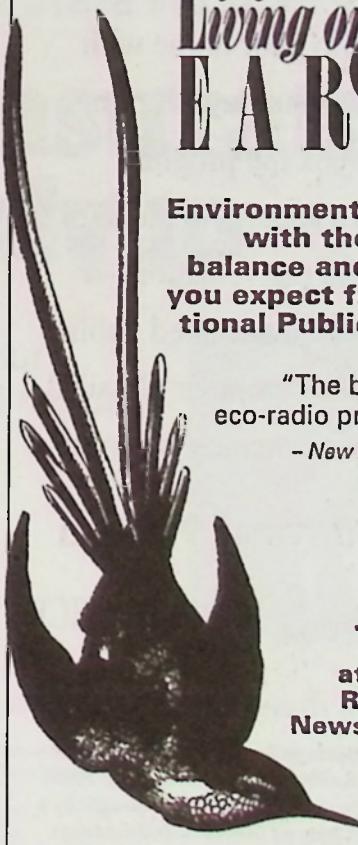
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COMPACT DISCOVERIES

Fred Flaxman

Best with Back Rubs

As the earth has hurried around the sun almost one more time since I was born, I got to thinking about what I would like most for my birthday. Since the best things in life are supposedly free, and my household isn't exactly experiencing a financial surplus at this moment, a good, old-fashioned back rub would hit the spot, so to speak. And it would seem a particularly relevant gift since one's birthday suit is the most appropriate attire for the occasion.

But it raises an important aesthetic question: what music goes best with a back rub? And that, as it happens, is the subject of this serious discourse.

The music selected should reflect the type and style of back rub desired, the mood of the back rubber and rubbee, and the time of day that it is to be administered.

For example, there are those who like to be sat on, pounded with fists and pushed in with great force from above. In such cases the music chosen should be forceful, loud, rhythmic and highly vocal. Carl Orff's *Carmina Burana* might do the trick. I like the Telarc release (CD-80056) with Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus. Or try Orff's *Catulli Carmina* on Newport Classic (NCD 60118) with William Noll conducting the Choral Guild of Atlanta. This is a superb digital recording and interpretation. I only wish Newport hadn't paired it with Iggy Stravinsky's *Les Noces*, which, in my opinion, is not good for back rubs or anything else.

There are those who prefer more of a tickle than a rub, with finger tips going lightly and rapidly up and down the back. Any scherzo by Felix Mendelssohn would do the trick, but I think first of his *Midsummer Night's Dream*, which I have on a Philips CD (411 106-2) with Neville Marriner conducting the Philharmonia Orchestra, along with the Ambrosian Singers led by John McCarthy.

But have you ever tried old Nick Rimsky-Korsakov's *Flight of the Bumblebee* for

this purpose? You can pick this up for a song, if you'll excuse the expression, along with other "Rimsky-Korsakov's Greatest Hits" on CBS (MLK-45811), though this is an old analog recording by Kostelanetz and the Columbia Symphony.

I imagine that most people prefer a variety of back rub techniques and an alternation between them. I don't know for sure, since I haven't conducted a survey. Perhaps I should do that before I start coming out with such brash statements in print. Anyway, I know I do.

For this you want to select CDs which offer a lot of variety. *Suites* are one form that is often perfectly suited to the task. *Theme and variations* often work well, as well. The most famous back rub record of all times is in that form: *Boléro* by Maury Ravel. I recommend Danny Barenboim conducting the Orchestre de Paris on Deutsche Grammophon 400 061-2. It also contains the *Pavane pour une infante défunte* (I think that means *Pavane for a Jewish princess*, but if you don't believe me, go learn French yourself), *La Valse* and *Daphnis et Chloé: Fragments symphoniques*—all of which is also nice rubbingmusik.

Boléro was introduced to a mass audience in the movie "10." But was that a back rub that was going on? I can't remember. I'd better rent the video and look at it again and again and again, just to make sure this article is accurate. (Writing about back rubs is just the right assignment for a lazy researcher like me.)

I have just received and tested out a new CD which I found works very well on a sunny Sunday morning: Frankie Liszt's *Opera Transcriptions*, performed by Jean-Yves Thibaudet at the piano, digitally recorded by London (436 736-2). It will take you through keyboard-tickling, arpeggio-packed excerpts from Joe Verdi's *Rigoletto* through Charlie Gounod's *Faust* to Pete Tchaikovsky's *Eugene Onegin*, a piece by Wolfe Mozart as adapted by Ferdie Busoni, and several works by Dick Wagner. With a

total timing of almost an hour and nine minutes, this CD should last a full two back rubs without repeating material.

For a variety-packed Saturday night special back rub, you can't go wrong with Nickie Rimsky-Korsakov's *Scheherazade*. I recommend another London recording here with Chuck Dutoit conducting the Orchestre Symphonique de Montréal (410 253-2). If the piece finishes before the rub, the whole affair can come to an exciting climax to the rhythmic dances of the *Capriccio Espagnol*, which concludes this digital disc.

Suppose a soft, soothing rub is more to your taste (or should I say "feel"), the three *Gymnopédies* and other piano works by Erik Satie should be just right for the mood. I recommend this music for a sleep-inducing, late-night rub. If you use it in the morning, you'll never get up. London strikes again with their recording by pianist Pascal Rogé (410 220-2). This CD seems especially designed for adult bedroom use. After the three *Gymnopédies*, the next work is entitled *Je te veux*. If you don't know what that means, that'll teach you for not taking French when you had the chance!

Which leads me, finally, to one of my favorite pieces of back rub music: *The Carnival of the Animals* by Camille Saint-Saëns. This is one work that your cat or dog will appreciate as well, and, if your household is anything like ours, those are the guys who get the most back rubs. For rubbing purposes, it's best not to have the accompaniment of the clever, but distracting, Ogden Nash verses. I recommend the Virgin Classics digital recording (VC 7 90751-2) with the Nash Ensemble of London (no relations of Ogden's, as far as I know). This CD has the extra advantage of including two genuine compact discoveries: Saint-Saëns' *Piano Trio in F, Op. 18* and his *Septet in E-flat, Op. 65* for trumpet, string quintet and piano. And they make great backrubmusik as well!

I wonder what they called Camille for short? II

POETRY

35/10

BY SHARON OLDS

*Brushing out my daughter's dark
silken hair before the mirror
I see the grey gleaming on my head,
the silver-haired servant behind her. Why is it
just as we begin to go
they begin to arrive, the fold in my neck
clarifying as the fine bones of her
hips sharpen? As my skin shows
its dry pitting, she opens like a small
pale flower on the tip of a cactus;
as my last chances to bear a child
are falling through my body, the duds among them,
her full purse of eggs, round and
firm as hard-boiled yolks, is about
to snap its clasp. I brush her tangled
fragrant hair at bedtime. It's an old
story—the oldest we have on our planet—
the story of replacement.*

Sharon Olds has received numerous awards for her poetry, including the Lamont Prize and the National Book Critics' Circle Award for her second book of poetry, *The Dead and the Living* (Knopf, 1984). As part of the International Writers Series, she will be reading at Southern Oregon State College in Ashland on Monday, May 16, at 7:30pm.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a SASE to:
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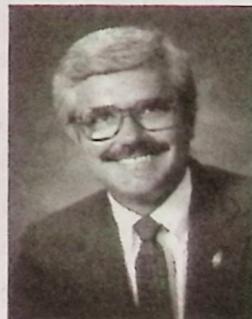
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Fred Flaxman, an award-winning columnist and producer, is an occasional commentator for *Monitor Radio*, broadcast on JPR's News & Information Service. He lives in the Griffin Creek area of Jackson County.



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THEATER REVIEW

Alison Baker

Greater Tuna

By Jaston Williams, Joe Sears, & Ed Howard · Directed by John Stadelman
Oregon Cabaret Theatre through May 28

"Intellect? I don't believe we have that anywhere in Tuna," says Bertha Bumiller, a character in *Greater Tuna*, and she's right. This presentation of the Oregon Cabaret Theatre is an opportunity to turn off your brain and abandon your search for the redeeming social importance of art; the show is pure comic entertainment.

The tiny Texas town Tuna, and the play, revolve around Radio Station OKKK and its two disc jockeys — Thurston Wheelis, played by James Finnegan, and Arles Struvie, played by Brad Whitmore — who wake us with the morning farm report and much inane commentary. In fact Finnegan and Whitmore play all twenty

characters that we meet in the course of a day in Tuna, including the aforementioned Bertha, a housewife driven to distraction by a cheating husband; her nightmarish children, would-be cheerleader Charlene, Stanley, fresh out of reform school, and little Jody Bumiller, who's obsessed with stray dogs; Petey Fisk, the local animal lover; Didi Snavely, the chain-smoking proprietor of Didi's Used Weapons; her husband R.R., who drinks too much and sees UFO's—well, you get the idea.

The town is loaded with stereotypes, and under John Stadelman's direction Finnegan and Whitmore do a terrific job of differentiating one from another. Finnegan's wonderfully plastic face metamorphoses from that of plump, smug Leonard Childers to vacant-eyed R.R.

Snavely's with no loss of authenticity. And when Whitmore disappears behind the screen as skinny, hoody Stanley Bumiller and emerges on the other end as his overweight, buxom twin, Charlene, you don't doubt the transformation for a minute.

In the course of the play the two actors perform forty-four off-stage costume changes, many of them in seconds. Costume Goddess Roxanna Clover has captured perfectly the years-behind-the-times fashions, as well as the way people wear them—rail-thin Didi Snavely in her slack polyester pantsuit and sneakers, Petey Fisk's eared hunting cap and buttoned-to-the-neck L.L. Bean flannel shirt. The costumes create the characters; the actors fill in the outlines.

There's no character development in these caricatures, and there's not much plot here. A few story lines are carried through from scene to scene, but for the most part it's a series of short skits in which the characters mouth stereotypical dialogue. Stereotypes, of course, are drawn from life, and the fools of Tuna are sometimes a little too real. On the drive to Ashland before the play, I listened with skyrocketing blood pressure to a news report on the censorship of Texas school textbooks by ultraconservatives, so I wasn't in the mood to be amused when Bertha Bumiller listed the books her committee wanted removed from Tuna's schools (*The Adventures of Huckleberry Finn* among them). Likewise, the pro-



James Finnegan and Brad Whitmore

nouncements of militaristic bigot Elmer Watkins—sometimes seen wearing a sheet—were too much like a lot of the bumper stickers I see around my neighborhood.

I suppose I'm being humorless, but the comedy of *Greater Tuna* isn't witty or biting, nor is it slapstick; there's nothing new or very surprising. Like a TV situation comedy, the show's lowest-common-denominator humor is familiar; it's comfortable, because it's what we expect. But I'll admit that a couple of the funniest moments were based on allusions to popular culture; for example, the music that precedes National Public Radio's *All Things Considered* was here the lead-in to Elmer Watkins's announcement of a KKK meeting. Now that's unexpected. And when R.R. Snavely starts playing his fiddle to the UFO's—well, if you never saw *Close Encounters of the Third Kind* or *Deliverance*, you may not laugh quite as hard as the rest of the audience.

And laugh they do. The Oregon Cabaret Theatre first produced *Greater Tuna* in 1988, and it's back by popular demand. The energy of James Finnegan and Brad Whitmore is unflagging; they have so much fun that the audience is swept right along with them. The Cabaret's tiered seating gives everyone a virtual front-row seat (but someone in the *actual* front row got to shake hands with Vera Carp). On top of that, the audience is not only allowed but *encouraged* to eat dessert at intermission.

I could have done with a shorter show (after all, half an hour of situation comedy is enough for me). But, as if in a commentary on itself, toward the end of the evening the play presents the Reverend Spikes (no town is complete without an Elvis-haired fundamentalist preacher) giving a long, cliche-ridden funeral oration, in the course of which Vera Carp (Whitmore) fails, despite valiant efforts, to stay awake. Her eyelids droop, her eyes roll up into her head, her head drops and sags, and finally her body sprawls in the chair and she starts to snore. It's the funniest falling-asleep routine I've seen in a long time.

Alison Baker is the author of *How I Came West, and Why I Stayed: Stories*. She lives in Ruch, Oregon.

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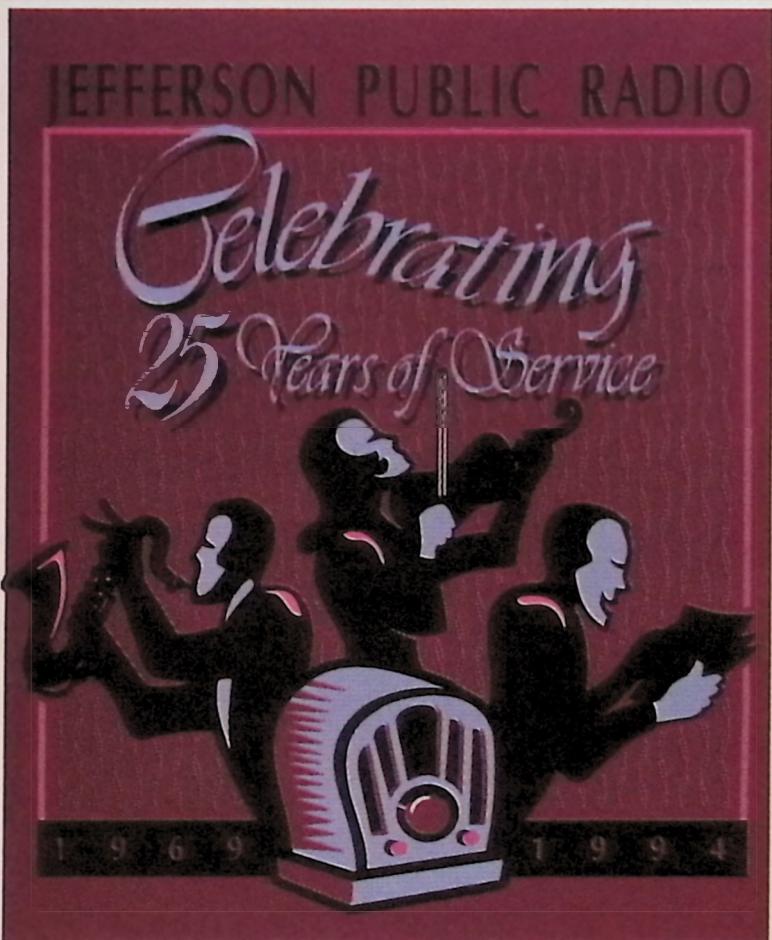
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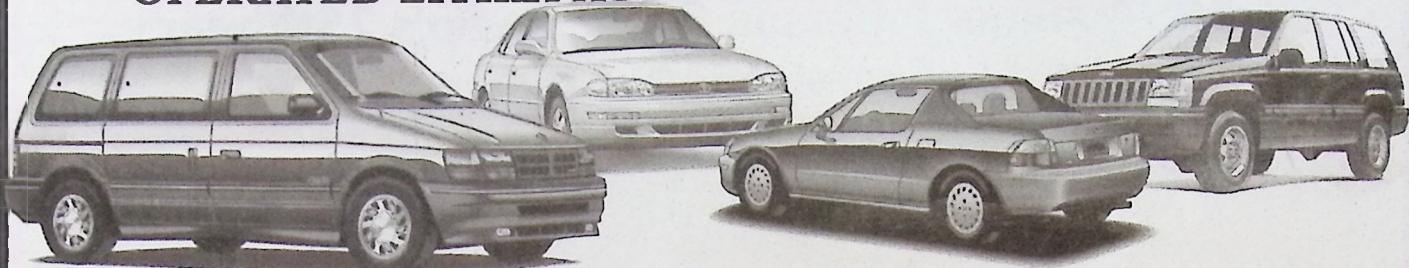
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